No. B.3517

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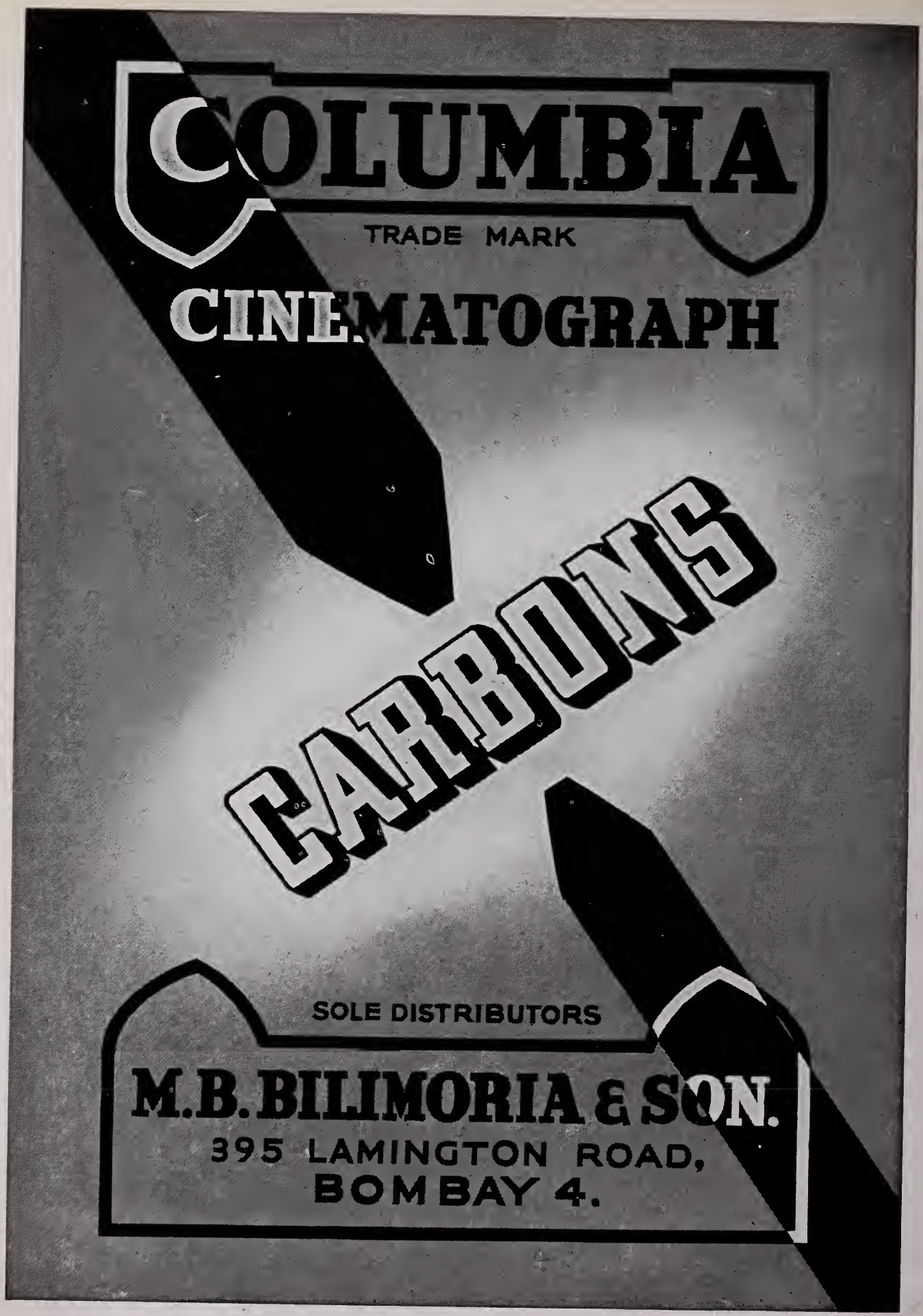
IT'S PRABHAT
PADOSI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P A D O S I • P A D O S I

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Friendship
IS LIKE *Phosphorus . . .*

IT SHINES BRIGHTEST
WHEN ALL IS DARK!

THE STORY OF AN IMMORTAL FRIENDSHIP

PRABHAT'S

FORTHCOMING SOCIAL

P A D O S I

DIRECTED BY **V. SHANTARAM**

Starring:

ANIS, SHANTA MUZUMDAR, LAXMIBAI, LAJAVANTI, SUMITRA, JAGIRDAR, MAZHARKHAN, KASSHYAP, RADHAKISAN, BALWANTSING, VASANT THENGDI, BALAKRAM, GOPAL.

WATCH FOR ITS RELEASE DATE!

AND THEN WATCH FOR ***PRABHAT'S*** *GIGANTIC PICTURE*

O M A R K H A Y Y A M

DIRECTED BY
V. SHANTARAM

RELEASED THRU' FAMOUS PICTURES LTD., BOMBAY - Bhusawal - Delhi - Bangalore.

Sensitive Skins need this Comfort

CUTICURA Talcum is more than a dusting powder —it is a cooling and refreshing treatment, because of the special, medicated way in which it is prepared

It immediately cools and soothes those parts where chafing has occurred, it absorbs perspiration, relieves prickly heat and gives a feeling of well-being to the whole body. It is specially recommended by doctors for babies, invalids and for every member of the family because of its exceptional purity and its wonderfully soothing effect.

The perfume of Cuticura Talcum is unique. Women say this is the reason why they first used it. Think of the fresh, sweet scent of the countryside after rain—a fragrant, wholesome aroma—and you have an idea of it. It imparts a delightful feeling of daintiness for hours after use.

Discover for yourself what an added joy this powder is to your daily toilet—buy a tin to-day. Men also find Cuticura Talcum comforting after shaving—it takes away shine without giving a powdered look.

Sold by all Chemists and Bazars.

23.

Cuticura TALCUM POWDER

Anis in "Padosi"
a Prabhat Picture

Annual subscription inland Rs. 5/-
Foreign Rs. 8/- or Sh. 12.
3 dollars in U.S.A.

Will the Government of India look into this ?

Elsewhere in this issue appears a letter from Countryman E. P. Kanga who has a bitter complaint to make. Out in Baghdad, he is making the best of a bad job. And from what he reports it seems to be a rotten job.

Mr. Kanga who was one of the important executives of the last Indian Motion Picture Congress is a responsible businessman representing the interests of Messrs. M. B. Billimoria and Co., in Iraq. What he says, therefore, must be taken seriously.

According to Mr. Kanga, the Government of Iraq is giving the Indians and the Indian films a shabby deal. Indian films are not allowed to be censored in time and all sorts of stupid obstacles are put in their way of exhibition. The

man who is reported to be primarily responsible for this is the Lord Mayor of Baghdad. And it is also said that his action is inspired by the competitive American interests. This, in itself, is a grave state of affairs.

The net result of this antagonism is that Indian films produced as much as six years back are still lying unexploited in Baghdad and no one really knows when they will be permitted to be shown.

From the reports, the Iraqis also seem to be lacking in good manners and politeness to Indians. Not only do they not reply to any official requests, but they seem to be going out of their way to insult Indians by treating them like criminals and taking their finger prints.

This is a most astonishing state of affairs and one wonders what the British Embassy in Iraq is doing if not protecting the interests of the Indian subjects.

The officials of Iraq seem to have a short memory of their association with Indians. During the last war, had it not been for the valour of the Indian soldiers, Iraq would not have been to-day a free country. The Turkish invaders would have made them slaves. Even now the Indian soldiers have taken up the burden of protecting Iraq from the present day war mongers.

It is surprising how the Muslim race of Iraqis whom the Indians look upon as brothers always, can be so ungrateful as to forget that the present freedom of their land was once purchased with the blood of Indian soldiers.

In many other ways, Iraq is economically dependent on India and the arrogance which the Iraqis are showing now, will certainly not promote cordial reciprocal relations between the two countries.

This is a matter for the Government of India to investigate thoroughly. In these war times, if the Government wants Indians to help and expects Indian soldiers to go out and fight in Iraq, it is upto the Government to give a guarantee that the people, for whom Indians will fight, will not be allowed to insult our people.

There is no sense in our people fighting for a nation that has such a short memory and which, in trifling matters, takes the initiative of treating their one-time defenders as criminals by demanding finger prints. Indians certainly have cleaner fingers than the Iraqis who seem to have lost all sense of gratitude.

The local Consul for Iraq should also take serious notice of this affair and advise his Government how Indians feel about these things.

And till these grievances are redressed, we should all be ashamed of calling the Iraq Muslims as our brothers.

That word, brother, has still a different meaning in India.

This village scene, so vivid in conception, is seen in "Padosi" a Prabhat picture directed by Mr. Shantaram.

HERO OF THE HOLY WAR!

THE YOUNG MAN WHO FOUGHT
THE PEOPLE'S BATTLE FOR
THE RIGHT TO KNOW ! ! !

DNYANESHWAR

DNYANESHWAR

DIRECTED BY
DAMLE & FATEHLAL

India Calls Him A
SAINT

The West World Call Him A
WARRIOR

PRABHAT Presents Him As A
MAN

IN ITS 7th MONTH AT ***CENTRAL*** BOMBAY.

प्रभात चित्र
PRABHAT

PRABHAT'S *NEXT DEVOTIONAL OFFERING*

SANT SAKHU

DIRECTED BY
DAMLE & FATEHLAL

Released Thru' FAMOUS PICTURES LTD., BOMBAY - Delhi - Bhusawal - Bangalore.

500 YEARS AGO

HE LIVED . . . . .

A LIFE OF PERSECUTION BY HIS ENEMIES BUT HAPPY & CONTENTED IN HIS DEVOTION TO GOD

To-day

HIS MEMORY IS REVIVED

On the screen . . .

PRAKASH PICTURES' ELEGANT DEVOTIONAL

NARSI BHAGAT

Direction : **VIJAY BHATT**

Co-starring :

PAGNIS *and* **DURGA KHOTE**

with

VIMLA VASISHTA, PANDE,
AUNDHKAR, AMIR KARNATAKI,
BABY INDIRA, VIMAL SARDESAI.

KRISHNA TALKIES

(DUBASH THEATRE)

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Chief Agents:

EVERGREEN

PICTURES

BOMBAY.

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Awaiting Release

MALA

with ROSE & JAYANT

Direction:

MAHENDRA THAKORE & P. JAIRAJ

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

THE PRESS SHOW SCANDAL.

Our producers who often brag about their knowledge of psychology when talking of story treatment or about the needs of our audience give a poor demonstration of their intelligence when arranging their press shows.

Their very approach to the press show "problem" seems to spell an insult to the journalists—the idea being to get rid of "those dogs" as quickly as possible, so that the producers can afterwards settle down peacefully to the business of robbing the public. As if the journalists are watch dogs that prevent them from doing so.

The press people are generally thrown into the first show of a new picture on the first day. This press show comprises of a couple of rows of seats reserved for the press boys who are called to see the picture at one in the afternoon. The rest of the seats are sold to the public.

The producers have hardly any time to realize that the press boys are hard worked people who have to whip up their patriotism to maintain an eight-hour day of brain work on miserly salaries paid by the publishers.

The capitalists who own the publishing concerns are often a race of hardened criminals who have succeeded in perpetuating a soulless routine of work which demands maximum labour with minimum payment. It has been so in every country since journalism began.

The press boys, always conscious of their duty, don't complain to their employers knowing that these capitalists have no ears for others who sweat for them. Complaining won't improve the state of things and the boys only lose their self-respect in doing so. So a militant silence of perfect understanding is maintained by both the parties.

But the press boys expect more humane treatment from the producers, who being commercial men ought to know which way their interests can be advanced.

As a picture is a photographic production which requires a well darkened auditorium to bring out its artistic essentials to the best advantage, the producers, in their own interest, should realize that a theatre can't be entirely dark at one in the afternoon. And the journalists who are expected to comment on the photographic merits of the picture get a bad impression of this aspect of the production.

Besides, one in the afternoon is hardly a time for entertainment or for relaxation to the hard-working press boy. If a producer is aware of the business routine in the city, he ought to know that the working people take their lunch at the press-show time of our producers. How then does he expect a press boy to attend a press-show without missing his lunch? And show me one picture that is worth missing a lunch?

Arriving at the theatre at that infernally early hour, the press gets the most unenviable seats in the theatre, which cater for every discomfort possible, from the bug in the chair to the bug-bear of a stupid doorkeeper who seems to realize a bit too slowly that the press people have been invited as guests.

The press boy can not even take a friend with him to help him through the boredom of three hours, because the press-ticket is only for one person.

Under such disheartening circumstances our journalists have been conscientiously working for our film producers for the last twenty years.

I am tired of appealing to the producers' sense of decency. I find the least response in this. I therefore appeal, once again, to their conscience which lies in their pocket. I think it will be more profitable to them to invite the journalists at a more suitable time and in a more congenial atmosphere. A pleased and satisfied journalist makes a more sympathetic critic.

If our press shows are arranged at the six-thirty show, I am sure many journalists would like the change. On their way home from the day's work, they would welcome any entertainment, whether good or bad, and feel relaxed after a tiresome day.

Similarly, the miserly one-man invitation may be extended to at least two persons, as the press boys also have friends in their offices.

Giving the journalists good seats, aye, the best in the theatre, at the press show is but one more canon

of the gentle art of selling one's goods. It is a courtesy which the struggling pen wielders always appreciate.

Won't the producers change things in their self-interest? They ought to, if they wish to be called at least good business men.

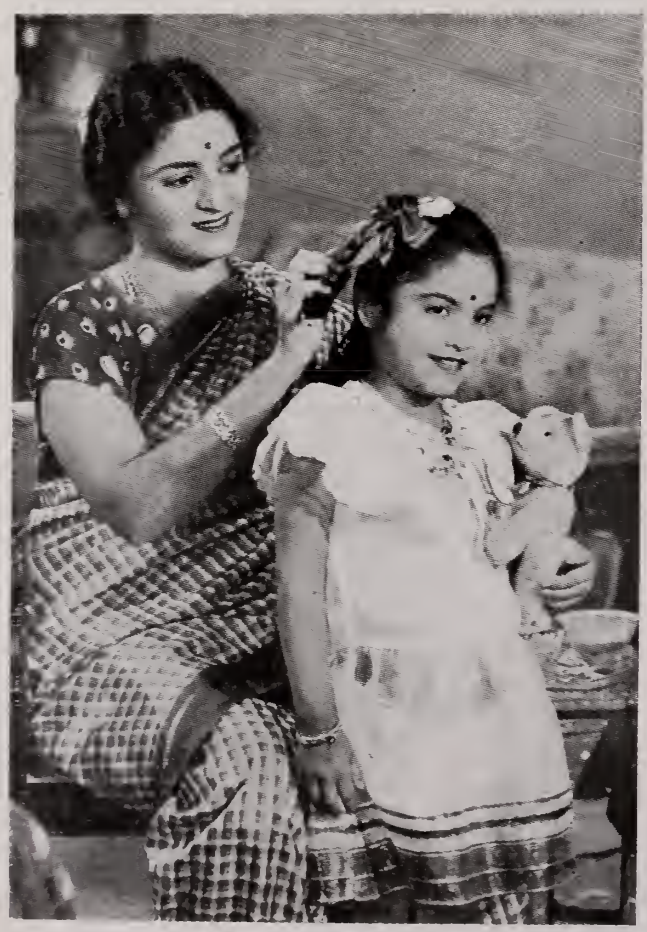
A FRAUD THAT MUST STOP.

Some of our cinema owners in the city don't seem to be very polite men of business. They have many ways of imposing on their patrons and one of the most cruel ones that have struck me recently is the exhibition of a large number of advertising slides which are shown with our popular pictures.

The other day, I counted as many as thirty slides, being exhibited in a single show. Is this really polite? Or for that matter, is it even honest?

The person who buys admission to our show-houses expects to see the day's show and nothing more. When 30 advertising slides, one dirty film of curing tonsils by electric therapy and two trailers of other pictures at other theatres are also imposed on him, he feels outraged.

The Showman is not playing the game. He is, to say the least, dishonest. He shows poor trade morality by inflicting undreamt of suffering on his patrons whom he has invited to spend for a specific entertainment by wide advertising.



Raju and Baby Radha in "Dharma Patni" a Famous Film in Telugu.

These cinema men who make good money in showing these advertising slides should realize that they are encroaching on the privileges of their patrons by showing so many slides and while promising to entertain them for the money they take, they cheat them by inflicting on them other extraneous stuff for which the patrons have no use.

Is this honest? I'll wait two months for things to improve, but if they don't, then in the interests of our suffering cinegoers, I shall give the names of the cinema houses who practise this fraud.

THE CRY FROM THE HEARTH.

The All-India Women's Conference recently held at Dadar under the presidentship of Professor Miss Sulabha Panandikar must be congratulated for passing a resolution that boys and girls under sixteen should not be allowed to see any and every picture that comes to the screen unless the same are certified by the Censor Board as suitable for children under sixteen.

Who else but women, as mothers, are more qualified to pass this resolution? In this resolution is the sigh of a mother for the misdeeds of her mate. For, men, utterly blinded by their ambition for money, make pictures which teach their own children new methods of crime, disregarding the harm that is being done to society by crime and sex-ridden pictures.

We have always agitated against such demoralising pictures and often drawn the attention of the authorities. But so far, nothing has been done.

The members of the Board of Film Censors, do not seem to know that in several Western countries, different pictures are given specific classifications and it is made a penal offence to show crime and sex-ridden pictures to the children. There are instances in which the offending exhibitors have been sent to jail. But does that make any impression on our guardians?

We hope that at least now, that the cry from the hearth has come, it will be heard.

ART HAS NO PARENTAGE.

I had a rude shock when I discovered last month that one of our leading film stars, who makes her education and social status, arguments for her employment. went into hysterics when she found that some papers had inadvertently boosted one of her co-workers.

In these days of increasing social consciousness, I can not understand what great crime had the press committed in giving the poor worker a little well deserved boost for this glamour queen to get so excited about and to shun the company of all journalists. For, I am reliably told that this educated film star with the pendant of a social status hanging round her neck like a millstone, called the paper boys "Damn Scums." I wonder whether those "epithets," hot and common as they are,

sit well on the lips of a beautiful daughter of an illustrious family.

Snobbishness of that type is most hateful. If good birth could make great persons, saints would not have sinners as sons. It is the life one lives and how, is all that matters.

In giving vent to her mean thoughts, this glamour queen forgets that art is a big brotherhood of devotees in which the sincerity of expression is the only index of status. Art does not need exalted parentage, in fact, it is often born in the gutters and byways of life. While Art is divine in expression, it is humble in presentation. And if this glamour queen surrounded as she is by desire-sodden incense burners to her beauty, ever wishes to get recognition for herself as a true artist, she must first learn to perceive and recognize Art in her co-workers, however humble they be.

And what is she actually proud or vain about? She has not yet one real success to her name, though thousands have been spent in advertising to keep her illusion floating.

Before I expose her further let her be warned and watch her steps in future.

HULLO, SIR GILBERT WILES.

A joint deputation of the Motion Picture Society of India and the Indian Motion Picture Producers' Association led by the Hon'ble Sir Rahimtoola M. Chinoy and consisting of Rai Bahadur Chuni Lall, Mr. J. B. H. Wadia, Mr. Chimanlal B. Desai, and others recently waited on Sir Gilbert Wiles, Chief Adviser to His Excellency the Governor of Bombay, in regard to the discontinuance from this year by the Government of Bombay of the representation of the Film Industry on the Bombay Board of Film Censors, which recognition was accorded to the Industry in the year 1937.

The deputation placed at length their case before the Chief Adviser urging the necessity of continuing the nomination of the trade representatives on the Board and gave several reasons in support thereof. The Chief Adviser gave a patient and sympathetic hearing to the deputation and promised to communicate the final decision of the Government in due course.

But what will be the final decision? Whatever it be, it will be the decision of one man Sir Gilbert Wiles but he should remember before giving that decision, that our film industry is doing its bit to help the Government during these war times and that by denying to the industry the privilege of representation on the Censor Board, which it enjoyed during the popular government since 1937, the present cordial relations between the Government and the industry would be considerably strained.

In any case, we don't see any particular wisdom in the Government suddenly discontinuing the privilege of representation for which the industry had fought for years in the past.

Is all that labour to be wasted because of the autocratic will of one man?

GIVE YOUR HAIR
the fragrance of
Amami

. . . IT LINGERS

Give your hair the wonderful luxury of a *regular* shampoo with Amami. The 47 ingredients in Amami—health bringing, beautifying herbs and tonics—have an amazing effect on the most disappointing hair. An Amami Shampoo makes hair feel fresh and clean and silky—it will give your hair a lingering, captivating fragrance. You'll find it so easy to set—and full of natural colour. If you are brunette—use Amami No. 1. If blonde or fair-brown—use Amami No. 5.

Friday night is AMAMI night

AMAMI LUXURY SHAMPOOS
Obtainable everywhere.

AMAMI Brilliantine

Try this 'Polished Loveliness'
To keep your hair sleek and polished—right in the fashion—simply use

Can You Deny This ?

That those who are in Trouble,
will set up a standard for
DHARMA.

SHE WAS BORN IN POVERTY,
BROUGHT UP BY A PROSTITUTE,
BUT STILL REMAINED A
DHARMA-PATNI

FAMOUS FILMS' (BOMBAY)
MASTERPIECE of 1940

DHARMA-PATNI

in TELUGU

DIRECTED BY:
P. PULLIAH, B.A.

STORY BY:
V. S. KHANDEKAR

MUSIC BY:
ANNA SAHEB MAINKAR

C A S T

- **SHANTAKUMARI**
- **BHANUMATI**
- **HANUMANTHRAO**
- **HEMLATA** ● **RAJU**
- **KUTUMBRAO**
- **BABY RADHA**

ETC., ETC.

Coming Soon

Famous Films'

FIRST SOCIAL HIT

PREM-BANDHAN

in TAMIL

A TOP-FLIGHT ROMANTIC MELO-DRAMA
WITH REAL HUMAN APPEAL

FEATURING

SURYA KUMARI (RADIO STAR)
(NAWAB) M. K. RADHA
R. B. LAXMI DEVI, ETC.

●

Altogether a different Type of Social,
to come out from a South India Studio.

FOR BOOKINGS:

FAMOUS FILMS CIRCUIT

NELLORE, S. INDIA

VASANTI—When this great Ranjit star gets going in "Diwali" she wins every heart once again for the umpteenth time.

OVER Rs. 13,000 OFFERED
FIRST PRIZE: RS. 700 MONTHLY FOR 12 MONTHS
OR Rs. 7,000 DOWN
RUNNERS-UP Rs. 5,000
2 ENTRIES FOR RE. 1.
EXTRA PRIZES
Handsome Double Present for each One Error solver
Special Bonus value Rs. 5 for each Two Error solver
Merit Bonus for each Three and Four Error solver.

"COMMONSENSE CROSSWORD" No. 194

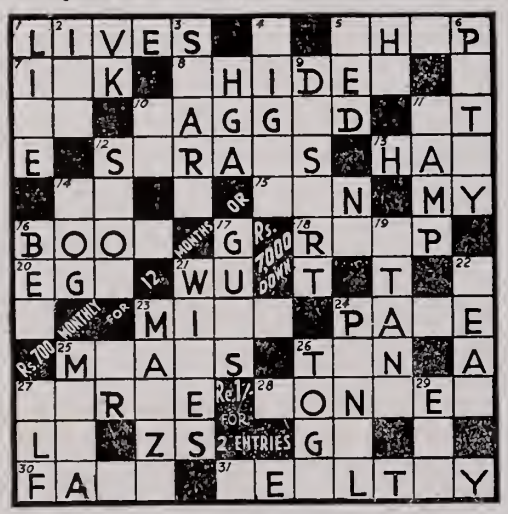
Like the ships of Britain, *Commonsense Crosswords* continue to "deliver the goods." In this Competition over Rs. 13,000 is offered. The First Prize is Rs. 700 monthly for 12 months or Rs. 7,000 Down. Rs. 5,000 will be distributed among Runners-up and even entrants who make four errors must participate in the unlimited Extra Prizes. The entry fee is Re. 1 for two entries. The best way to take full advantage of your opportunity thus to win Rs. 8,400 for an entry costing eight annas is to get busy at once on the Practice Square below.

CLUES ACROSS

1. He is a wise man who does this as simply as possible
5. Instrument of chastisement
7. To trouble or bore
8. Scolded
10. How exasperating it is to be this when one has something serious to say
12. Reversed spelling of word meaning large, voracious fish
13. Headgear
15. Twice five
16. Impatient people are apt speedily to become fed up with one
18. To scrape roughly
20. Bad one is particularly noxious
23. Many a poor one is unscrupulously exploited for gain
24. We sometimes inadvertently reveal our feelings when we do this quickly
25. Insufficient these often cause marked change in person's appearance
26. Yellowish colour
27. Weird
28. When young man pays marked attention to another girl it is apt to make his sweetheart this
30. Skilful attention to this often helps to improve delicate person's appearance
31. How few who are this are sufficiently appreciative of their good fortune

CLOSING DATE, NOVEMBER 15th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will he puhlished in the issue of November 3rd.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of November 3rd will be accepted.

CLUES DOWN

1. Men who this a quiet life are seldom very convivial
2. Anger
3. What people who play with fire are apt to get
4. Even when he is ohviously this, nagging wife is apt to argue with her husband
5. Better think long and carefully before you do this!
6. Rage often makes persons hehave in this manner
9. Barren region
11. One's vision is sometimes temporarily impaired hy a dazzling one
12. To hit hard
14. Even the mildest man is likely to resent heing called this
16. If one is stung by one it is often one's own fault
17. Nazi airmen have discovered to their cost that the British are not deficient in "——"
19. To maintain upright position
21. Sometimes cause the most sensible men to behave foolishly
22. We more easily tolerate the weaknesses of those who are this to us
23. Indian corn
24. List of jury
25. Jumbled spelling of *mean*
26. Ancient Roman garment
27. Diminutive supernatural being
29. Reversed spelling of word meaning *colour*

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Jagdish Prashad Saksena (Dholpur)

There is a rumour that you are still unmarried inspite of your being in the industry for so many years?

I wish it was true. There are better chances now than twenty years back when I was married.

D. R. Joshi (Gondal)

Whieh do you eonsider a better tragedy between "Zindagi" and "Kapal Kundla"?

Both are great tragedies of film production The latter is a greater one.

Is Devika Rani a mother?

Yes, on the eelluloid.

Ehsan Hassan Khan (Aligarh)

How many young girls are working in the various film companies?

As many as you see on the screen. Producers don't take girls to keep them in eold storage.

Can you tell me how many film stars are your friends?

None. Our stars are too volatile to make good friends.

Miss Muktha Nellikai (Mangalore)

In "Romeo and Juliet" whieh Prakash wish to produee I think Madhuri should play the "Juliet" instead of Rose and Kishore Sahu should play the "Romeo?"

Kishore Sahu has played his "Romeo" already and bagged his "Juliet." We must get a "Romeo" who is not fixed up already. By the way, there is a talk of Kishore Sahu being teamed with Kanan Bala. The New Theatres people seem to have liked his performance in "Bahurani". Let us see whether Kishore's new "Juliet" will let him go.

Mohamed Hussain (Amalner)

Why does Prineipal Atre take so keen an interest in Vanmala?

Beeause to him she is charming and beautiful and perhaps he thinks that she has great potentialities as a film aetress.

Why don't you recommend some redueing tablets to Miss Bibbo?

I asked her to read "filmindia." But as she doesn't know much of English, she gets it read by her friend, with the result that the friend lost weight.

Lalchand Chawla (Karachi)

Purely from the musical point of view, whom do you like more: Sitara in "On The River" or Vatsala Kumptekar in "Woman"?

Vatsala Kumptekar, for the simple reason that Vatsala is an accomplished songstress.

S. P. Dikshit (Bombay)

After the ornamental and touching dialogues of Pandit Indra in "Chhaya", "Dharmaveer" and "Sant Tulsidas", I was greatly surprised to read in a Calcutta Hindi paper that in "Ghar-Ki-Rani",' Pandit Indra had merely translated Mr. Atre's dialogues and not shown any originality in his work. What do you think of Pandit Indra's ability and originalty?

I think Pandit Indra is too old a writer now, to copy or merely translate any other man. Though Atre is the original author of his photoplays, yet to transform a play into Hindi, it is absolutely necessary for the Hindi writer to have originality of his own, without which the transformation would be merely a literal translation and would sound insipid. A correct transformation of a play from one language to another requires a very good knowledge of suitable idioms and sufficient mastery over the language to make the new version effective. Pandit Indra has done so much original work in photoplay and song writing, that you need not now be affected by the writings of some unknown magazine writer. I consider Pandit Indra to be one of our best song writers who has probably got more sueeessful song hits to his credit than any single film writer in our country. Though Atre is a good writer I don't think Pandit Indra is any way less so. The success of "Ghar-ki-Rani" is probably due to the close co-operation of these two well-known writers.

Money, at last! That seems to please Snehaprabha in "Punar Milan" a Bombay Talkies picture.

In 'Dharmaveer", I remember, having liked the Hindi version more than the Marathi. It is always a close race between the two writers and I don't care who copies whom as long as the result is satisfactory on the screen.

D. B. Bedmutha (Nasik City)

Meenaxi is better than Vanmala in acting as well as in looks?

Don't let Atre catch you saying that, otherwise I don't guarantee your personal safety.

Jayanti Prasad Bhatnagar ((Ujjain)

May I ask who is K. Ahmed Abbas?

To the film industry a short-lived storm that passed, to the friends an affectionate memory. The meteoric career of Ahmed Abbas as a film critic was the high light of our profession as long as it survived. You seem to be a new comer not to know Ahmed Abbas.

With Prabhat specializing in saints, do you think Shantaram will be able to do full justice to "Omar Khayyam?"

Shantaram is a versatile genius. With the thoughts of the production, he is already deep into the Khayyam mood. Don't worry, Shantaram will miss neither the philosophy nor the romance of Omar Khayyam. To him even romance is a philosophy.

Vijaya Bahadur (Simla)

When a person plays pious roles in pictures, how long does the effect of the role last on the player?

As long as it takes him to wash the grease paint off. Take the case of Vishnupant Pagnis, our champion "saint." No sooner he gets out of his Tukaram-cum-Tulsidas mood, he goes and sells jewellery at his shop in Girgaum, while in the pictures he keeps on pushing the jewellery away. This is a profession of make-believe in which the players themselves don't believe.

D. M. Pradhan (Calcutta)

We have in Nepal a caste called Pradhan. Does Miss Snehaprabha Pradhan belong to the Nepali community?

According to her, her father is a Kayastha Prabhu and her mother is a Mahratta and I really don't know what she could be. But I know that she is definitely not a Nepali.

B. Chinappa Reddy (Madanpalle)

How is that the Huns Pictures have not yet undertaken production of "Spinster" after their producing "Bachelor"?

Have a little patience. They will do it when they come across an attractive spinster. Give them a chance to remain in the "Bachelor" mood for some time. There are more opportunities that way.

A. K. Abbas Sheik (Jogeshwari)

How could your "Chhota Barua," Badami, commit such a stupid blunder in "Sajni" by first showing Sabita Devi as an uneducated girl not knowing how much five-twenty and two-twenty amount to and later on showing her reading her lover's letters as well as a college girl?

After all he is a "Chhota" one. Don't you see? A sort of a baby model, who has just found his feet and learned to walk. To give him practice, we must lead him on with a chocolate of praise at the other end.

Bajrangji (Bareily)

I want to become a Sound Engineer. After becoming one, do you think Mr. Shantaram or Mr. Sohrab Mody will be kind enough to engage my services?

Shantaram doesn't need a Sound Engineer. He has got enough trained men in this department but Sohrab Mody needs one and you can apply to him.

B. R. Vijayanarayan (Mysore)

In summer I am going to visit Bombay.

Let me know in advance. I shall arrange a grand reception for you. But I am sorry, I can't get any elephants. They are all in your place. Get one along with you, I would like to see a Mysore one.

S. G. Desai (Bijapur)

I heard that you have travelled through the whole of Europe. Why don't you take a tour of Karnatak?

Have you a Paris in Karnatak?

Tej Khajuria (Kashmir)

Is it true that you are always blowing the trumpet of Ranjit Movietone?

I have been accused of riding on the Ranjit charger, blowing the trumpet of Prabhat and hunting down the elephant of New Treatres, and many worse things.

If eyes could kill, you would be dead seeing those of Anis in "Padosi" a Prabhat picture.

How many film magazines are published from Bombay? Please name the leading one.

Sixteen thousand copies of "filmindia" and the leading one is the copy you get.

V. Visureswara Rao (Rajahmundry)

Does Naseem continue in the Minerva Studios?

Where else can she go?

I opine that Prithviraj's diction is very inelegant and repelling. Is not his speech so coarse and jarring?

That is your opinion. You will find some college girls meeting you half way in an article published elsewhere in this issue.

S. K. Supekar (Mysore)

Director Shantaram has appreciated "Sumangali" very much. Does the picture really deserve the praise? I can quote a dozen instances where the director of "Sumangali" has committed blunders.

Probably Director Shantaram will himself find a dozen more. But a picture is estimated more by a general data and in comparison with the other productions of the province rather than by adding up its defects. Why, for that matter, Shantaram's own pictures are not so perfect and as he has himself said, he is always trying for something better.

M. Motwani (Hyderabad)

As I wish to start a touring cinema will you please let me know where I can get the machinery and the complete estimate of the investment.

You should write to Mr. Jagannath J. Patel of International Talkie Equipment Co., Queen's Road, Bombay. He is an expert in this branch and has helped many people to start new cinemas. I am sure, he will help you.

N. Ahmed (Raigarh)

Who is the girl on the cover of the September issue of "filmindia"?

Nalini Jaywant, a charming new comer to the screen, whose first picture will be "Radhika" produced by National Studios.

Miss Kumud Saksena (Lucknow)

How much of Bombay Talkies belonged to the late Mr. Himansu Rai?

Entirely in prestige and reputation. The profits went to the share-holders.

Who is this new producer, S. Mukherji?

Don't you admire his triumph in "Bandhan"? He is a young collegian with a B.Sc. at the end of his name, who humbly sat at the feet of his master, Mr. Rai, and learnt while the others looked on. ..

R. M. Murthy (Bangalore)

Tell me what all you know about Surendra?

During the last six months, his entire activities comprised of acquiring a fall whilst riding, then going through some painful months in the hospital. But at present he is out, hale and hearty as before, ready for new work. The story that he would retire from film work is all bunkum. Surendra is such a favourite with fans that they won't allow him to retire.

J. A. Rethey (Nagpur)

Where is Prabha who once worked in "Ladies Only"?

Oh, you will soon see her in Ranji't "Ummid".

P. S. Kashyap (Agra)

I want my pillow case embroidered by a film actress. Do you think anyone will agree?

Film stars don't embroider pillow cases. They emboss human hearts.

How many sons and daughters have you and what are they doing?

Five sons and two daughters and they keep a close watch on their father, when they are not busy with their school studies.

Xavier Soares (Hubli)

Whenever I see Ashok Kumar, I always see him with overgrown hair. Doesn't he get time for a haircut?

The way they work in Bombay Talkies, people don't get a chance to enjoy a honeymoon. Don't you think that long hair lends a feminine touch to the non-violent charm of Ashok Kumar?

Sadhona Bose, a poem of rhythm and grace, appears in "Raj Nartaki" a Wadia picture.

Samar Bahadur Singh (Agra)

I have read that Naseem is an expert in motor driving and fearless Nadia does reckless riding. I do both. Can I get a chance to compete with them?

You seem to be a Naseem-Nadia combination. Why do you want to compete with girls? The car Naseem drives is a baby model and the horse Nadia used to ride is dead. You should think of bigger things.

Jaswant Singh (Agra)

Is it correct that Ashalata is the wife of Anil Biswas the music director?

The only correct thing in the industry.

Is Nemo the same man who is the famous billiard champion of India-M.M. Begg?

Yes. But his break in the film industry is not big.

Fazal Ahmed Khan (Allahabad)

What do you think of Rafiq Guznavi as a music director? Is he a bachelor or has he a family?

Yes, he is attached to a family—an entire family—but it is not his own. He is an expert musician and is a man of original talent.

A. B. Raghavan (Madura)

I would like Baburao Patel to tour the South because I like Baburao Patel more than "filmindia."

.....I don't entertain requests from men. (You know, I am in the film industry and I must maintain its traditions whether I like them or not).

M. Ameenali Baig (Shimoga)

I, the undersigned aged 21 years, greatly desire to become a film actor. I therefore request your honour to kindly let me know whom I should approach for a job?

His Honour is pleasced to direct you to His Grace Sohrab Mody whose Temple of Art, The Minerva Movietone is situated at Sewri, Bombay, within a stone's throw of the local fishery.

G. Bunsee (Durban).

I want Motilal's bust photo?

Motilal has no bust. At best it is a mere chest.

G. Satyanarayana (Bobbili)

In "filmindia" I see beautiful pictures of the Hindi stars but none of our Telugu film stars. Why?

The Telugu film producers are perhaps ashamed of their stars and don't probably wish to be laughed at by the whole of India.

B. B. Rai (Etah)

May I have the personal address of Mr. Motilal Mathur? Has he any children?

He is himself a child still. The other day I pinched him and he wept for an hour. His personal address, well, should be: Card Room or Swimming Pool, Cricket Club of India, Marine Drive, Bombay. Most of the hours of the day he is in either of these two places and it is from there that the studio recovers him for work.

Raj Kumar (Morar)

Why is Chandramohan not being tried in "Alexander The Great?"

Once bitten twice shy! I don't think Sohrab Mody wants to be beaten hollow again. Besides, Chandramohan is a thief. He stole "Pukar" from old Sohrab Mody and the only way he can recover it is by keeping "Alexander the Great" to himself.

Salahud Din (Lahore)

I want the address of Miss Snehaprabha Pradhan?

Write to Mrs. Snehaprabha Sahu, Santa Cruz, Bombay. Note the new name. She got bored enough with the old one, so she got into the new one.

R. S. Mani (Hubli)

I am of the opinion that "Lapandav" Navayug's maiden picture is unsuitable for children to see. What do you think?

Same, as you do. The picture has been produced in a salaciously suggestive way and therefore becomes highly unsuitable for growing minds.

Shewak M. Ramchandani (Mirpurkhas)

Kindly let me know why you have forgotten Padma Devi in the September issue of "filmindia."

I didn't forget her. She forgot to send me her photograph. Probably, she thought that the photo was unnecessary seeing that her picture "Hindusthan Hamara" is on the screen in Bombay and I can see her better there. Are you satisfied?

Brother and sister, but the world didn't think so when Satish tried to feed Jyoti in "Sanskar" a National picture.

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College Girls And Our Glamour Boys!

Motilal Takes The First Salute

Girls Dislike Prithviraj - Ridicule Ashok Laugh At Kumar-Call Saigal Names-And End By Loving Surendra

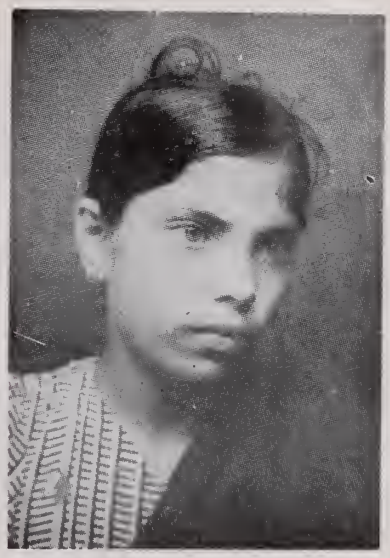
By: Zeenath Zahara B.A. (Hons).

After a rather satisfying meal on a Sunday afternoon, when we stretch ourselves under the pleasant and cool shade of a huge tree, or laze with an air of ownership in the beautifully kept room of an accommodating friend, as college girls we make the fullest use of the freedom of speech. And don't we talk? Imagine several college girls together in a single room and it is a lucky thing that the rest of the civilization is far away. The most characteristic feature of these meetings is that wherever we begin we invariably reach the subject of film-stars after having skirted along the non-violent politics of our leaders or the mad, fiendish destruction let loose in the West. The gusto with which some speak of different stars and the rapt attention with which others listen can provide an irrefutable evidence of the immense popularity of our film stars. I am sure if Carlyle were to relive in this company he would have to re-write his "Hero and Hero-Worship" and add the "film star" in a new chapter.

It is during these gatherings that every college girl speaks out her thoughts and gives tongue to her emotions forgetting for a while that walls have ears, but secure in the thought that they are also dumb. Now let me tell you what our college girls, in those brief but pleasant moments of individual thinking say of our film-heroes.

AH! FOR THE HERO

"Who is a hero?" asked a demure litte maid. "A hero is a young man whose life and love is represented on the screen" volunteered another one in response. "Should he always be a young man?" interrupted a cynic "and is it necessary that he should always be in love?



Miss. Zeenath Zahara

Can't he just be an old man like Lear, or one who does not indulge in love at all like Juarez, and still remain a hero?" And after this, it really started and for the next half-hour there was Babel. But before it was over our film hero was born.

The hero is he who is the moving spirit of the tale, that is screened. One of the functions of a film is to present life, not in its probability but in its reality, and since life is very vast with its numerous facets, the film artist, bound by the limitations of time, looks at life from one chosen angle. And the angle from which he interprets life is the angle of the hero, suffering

This is what happened when a group of Australian soldiers visited the Ezra Mir set at the Wadia Movietone Studios during the shooting of "The Voice of Satan", the picture that features the invisible Hitler.

the rest of the characters in the play just enough importance only in so far as to influence or supplement the life and character of the hero."

"Admi" is a very good illustration of this point. It was essentially the story of Moti, the policeman and the rest of the characters were of importance only in so far as they were instrumental in revealing to us the workings of his soul and mind. "Woman" was, likewise, the story of Radha, the village maiden and all the others—Birju, Ramu, etc., were just so many angles from which light was thrown on the character of the heroine.

But according to the popular notions that inevitable young man is the hero who by necessity is handsome and debonair and sings duets with the heroine. When I speak of the heroes here, I do not confine myself to either the expert opinion or the popular acceptance; if the heroes themselves would like to know what we think of them, let them continue with this article.

MISCHIEVOUS MOTILAL

Mr. Motilal stands out as the most popular of our heroes. The exquisitive ease with which he bears himself through almost every situation is a delight to watch. In the drawing-room comedies he is superb, and his mischievous smile and that twinkle in his eye at once endear him to the spectators. He is no less suited to the character roles like the one he played in "Achhoot."

Mischievous Motilal—inspite of his scars he is the most popular.

The distinguishing feature of his work is the supreme ease of his portrayals. And yet, he seems to fall from his usual heights when a tragic (not melodramatic) situation is at hand. In spite of the scars (and one can count them) on his face, he is the most lovable hail-fellow well-met sort of hero we have. But unfortunately, more often than not, he has been featured in second-rate pictures. Some of the portrayals of his that are universally popular, are those in "We Three", "Three Hundred Days And After", "Achoot" and "Diwali". One wishes, however, that an artiste like Motilal some day falls into the hands of Shantaram or Barua.

Chandramohan—so different—so unique, alone by himself.

It is difficult to assign a place in the ranking list to Chandramohan. He is so different, so unique. Judging from his recent picture "Pukar", ("Bharosa", hardly anyone of us has seen) his performance was easily the high watermark of acting. To identify oneself with the character in hand, to demand attention not to oneself but to the character one is portraying, in short "to live the part" as they say it—that is the highest type of acting. And we had it in "Pukar". Chandramohan's commanding voice, correct intonation and masterly diction lend momentum to his speeches. Hypnotized and charmed by his performance in "Pukar" one of the girls said "it must be a such a thrill to live in Jehangir's court!" A student of history duly warned her, "I doubt, my dear. Don't forget Jehangir had more than one wife."

"Kumar" of "Puran Bhagat" is, in the opinion of a large number of girls, the most fitted person t o act tragic parts. His performance in "Puran Bhagat", though most of us saw that picture in our early teens, has left an indelible mark on our memory. One has only to close one's eyes and the last scene where the young prince leaves his parents and palace for the calm and abstemious life of the Ashram, shoots up before the mind's eye with all its pathos and drama.

Kumar, not the Kumar of "Laxmi" and "Sohag" but the Kumar of his earlier films, was perhaps the handsomest of our heroes. His clear-cut features and that sublime reserve that reigned over his face, made him the best equipped man for tragic or saintly roles. But now! Alas! "Has he taken up to money-lending" remarked a girl when we saw him in "Sohag." But,

Kumar—was perhaps the handsomest once but now—.

perhaps, Baburao Patel in his review of "Sohag" puts it better by saying, "Kumar's latest acquisition in weight is a piece of upholstery suitable for the most antique piece of Victorian furniture." An inveterate newspaper-reader suggested that with the permission of the Government of India he should seek the advice of Field-Marshal Goering who has reduced himself by 90 lbs. The correctness of the report may be discounted; because speaking the truth is not one of her weaknesses.

GANDHIJI'S NON-VIOLENT HERO

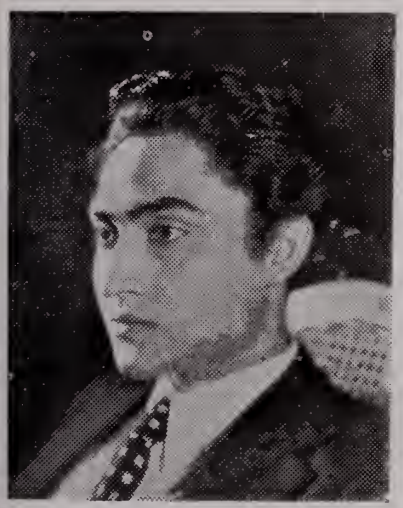
Ashok Kumar acts pretty well, but his bearing is a decided disadvantage to him. He is "beautiful rather than handsome. He lacks "personality" and is almost every time dominated by the actress who plays against him. If he is rightly cast, as in "Kangan" this defect in him does not stand out to a great degree, but when he is made to act a warrior-role, as in "Vachan" or "Izzat" he is plainly an anachronism.

A comrade (she is a communist by the way) remarked about him "he is the ideal of Gandhiji's Non-Violent man." It is the conviction of most of the girls that if a picture is produced with non-violence as the theme, one would not have to look beyond Ashok Kumar for the hero, the theme and the non-violence all put together. Moreover, he is unnecessarily made to sing. One often feels that one could do better without his musical entertainment. In spite of all, he is still pretty popular. One wonders whether it is because of his shortcomings or in spite of them, or perhaps seeing him the girls like to imagine how they themselves would look like in a man's costume.

Prithviraj, judging from what he has done till recently, including his "Chingari" has many limitations as a hero. When he speaks, he speaks with a nasal-twang, as if he is smitten by an eternal grief. When he begins to act, we know he is acting. In order to do full justice to his role he overdoes it.

The only role that suited him was that of the king in "Vidyapati", but that was because the role fitted him more than he acted it. He has improved in "Chingari" but his characteristic gesticulations still gripped him, though in a lesser degree. Hardly any of us has seen "Pagal", but we hope he has done really good work in that picture.

Prithviraj—he speaks as if smitten by an eternal grief.



Ashok Kumar—India's ideal non-violent hero.

In "Punar Milan" a Bombay Talkies picture Shah Nawaz and Anjali Devi have a situation to themselves.

Saigal—with his pudding-like face is still the idol of every one.

SAIGAL—THE SINGING IDOL

Saigal! Everyone of us is his fan. If a popularity poll is taken Saigal is sure to leave Motilal and Chandramohan miles behind. His songs are sung in chorus, hummed in solitude, and, when the class-room lectures become boring they are writen down in the note-books. Until "Dushman" came "Balam Aye" could be heard everywhere, in the rooms, in the dining hall, in the open. Then came his "Dushman" songs, and now "Soja Rajkumari" reigns supreme.

But that is all about him. His face is pudding-like, his hair always badly dressed. However, he did remarkably well in "Devdas" but one cannot live on the past glory. As a hero it is difficult to tolerate him. It is high time that the directors ceased to present him as a young man, elegant and debonair. The only thing Saigal can do is to sing, and one can sing without being a hero. A friend of mine remarked after seeing "Dushman", "Oh, my dear, these Bengali girls are un-understandable. Who on earth would prefer that plumpy-faced, middle-aged radio singer to the young and smart doctor for a life-partner? There must be something radically wrong with these girls."

Pahari Sanyal was perfect in "Vidyapati" and "Bari Didi." There is something in his face that suggests a poet and an idealist. He sings tolerably well-better than most of the other heroes. He is more or less a type and fits well into flat-faced characters. He has been putting on weight with a vengeance. Is it a competition between Kumar and Sanyal, one wonders? There are quite a good number of fans of Sanyal after his superb performance in "Vidyapati" and "Badi Didi."

Sanyal

Surendra—with a seeming devil-may-care bearing.

Surendra is now considered to be a very attractive hero. What endears him to so many of the girls is not his acting which is not of a very high standard, not even his duets with Bibbo, though they are quite good, but his seeming devil-may-care bearing. It came as a shock to many of his fans when they learnt that he had retired from the screen as a result of an accident. But I am told he has not. There is something in common with all the admirers of Surendra—all of them have read Ethel Mannin, especially her "Confessions and Impressions."

This is something mystifying in "Deepak Mahal" a Mohan picture.

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and The One & Only

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Two Pictures Directed by

Debaki Bose

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Our Review

Chandramohan Thunders Through 'Geeta'

Durga Khote's Sparkling Performance !

Bad Editing Drags The Picture !

The unfortunate thing about this Circo picture is its name "Geeta". It seems that the name was conceived first and the story was stretched subsequently to come up to the name. "Geeta" is a misleading name to this social melodrama which has a convincing pretence of a theme underlying its picturization.

In their advertisements, the producers have made a lot of the name of the picture and in doing so have misguided people into believing it to be a religious theme, thereby keeping a large section of people away from the theatre.

In addition, the vagaries indulged in giving cheap publicity to the picture has alienated the public sympathy for the picture. Moreover, the advertisements themselves have made poor and puerile copies which failed to appeal. And it is a pity to observe all this, when the subject could have been correctly advertised and made a success financially.

And yet purely from the production point of view, this picture of Circo is their best production since they began producing pictures in Bombay. And that is saying a lot after the disgraceful failures of "Sohag" and "Anuradha."

Chandramohan, irresistible, inimitable, and incomparable as usual, thunders through "Geeta" making it a picture to be seen.

P. Y. Altekar—the Director of "GEETA".

GEETA.

Producers: *Circo Productions*
Story: *Minoo Katrak*
Dialogues & Songs: *S. K. Kallah*
Photography: *Gordhanbhai Patel*
Audiography: *Minoo Katrak*
Music: *Koregaonkar*
Editor: *Thete*
Cast: *Chandramohan, Durga Khote, Anant Marathe, Vatsala Kumptekar etc.*
Released At: *Majestic Cinema*
Date of Release: *5th. Oct. '40*

SCENARIO & DIRECTION: P. Y. ALTEKAR.

A PHILOSOPHIC STORY

The story has a deeply philosophical idea underlying it. Shankar and Durga are poor and have Mohan, their child to share. Durga believes in virtuous living as enjoined by the tenets of the Bhagwat Geeta. She leads a devotional life. But Shanker, a practical man, vindictive because of the ungrateful apathy of the world, finds only frustration in his wife's devotional pursuits. Burning his boats behind he becomes an outcast and leaves the home with his little son Mohan.

Shanker is now on the highways of life, seeking a living and shelter by his wits. He becomes an expert crook and makes his son also an efficient understudy. The arrogance of success in his sharp practices, he considers as his strength to be pitted against the world.

Durga on the other hand pursues her course of virtuous life in the midst of usual difficulties and gets another son Kumar, whom she trains up according to her ideals.

In the city, Shanker and Mohan are feared as dangerous characters and they seem to be doing well for a time, in the midst of loot and killings. Then one day, Shanker is caught for murder and hanged. Mohan decides to wreak a dire vengeance on the people who plotted against his father. He follows faithfully in his father's footsteps

Durga Khote's sparkling performance in "Geeta" is a distinct highlight of the picture.

and heaps killings on killings. And then Mohan also faces the law for murder. But as fate would have it, his own younger brother, now a barrister, prosecutes the charge against him.

Under the most dramatic circumstances Mohan and his mother meet again. And the tears of faith, which the virtuous woman sheds, melts the scoundrel's heart which immediately becomes thirsty for salvation.

To the superficial observer, "Geeta" looks like a crime drama, because a gangster runs riot through it. But, perhaps accidentally, the punishment of crime is so often stressed and the need to live a better life is so often preached that the crime part looks incidental to the person who would stop and think a bit.

The production values are poor all round. The direction is weak. The photography is mediocre. The sound recording is bad. The music is hopeless, both in the choice of tunes and the singing, barring one song of Vatsala Kumptekar. Utterly stupid editing has made the picture boring at places. With a little clever and imaginative re-editing the picture will improve a lot.

INIMITABLE CHANDRAMOHAN

And now Chandramohan! Irresistable, inimitable and incomparable as usual, thunders through the picture like a giant, radiating a thousand reflections of his personality in a three-in-one portrayal and making "Geeta" a picture to be seen.

The man acts in his words. His very voice thrills with its well measured modulations tuned to the subtleties of the different situations. His relentless cruel eye searching for a prey, when it descends on his little son, melts dotingly with the love of a universe in it. Marvellous! In that one tilt from the victim to his son, is a complete romance of histrionics which only Chandramohan can interpret. Bravo! Chandramohan.

Durga Khote takes a lot of the screen with scenes that sharply contrast with crime. Perhaps the extreme contrast itself makes her scenes a little boring. The only temptation to go through them is Durga's superb and sincere work. In her scenes with Chandramohan, she keeps up well though matched with a dynamic artiste. It must, however, be remembered that in case of Chandramohan and Durga Khote, the director is hardly necessary for their performances. They don't need a director.

Anant Marathe, that darling little fellow, must be mentioned with these big names. He is the only one who keeps good company with a confidence that suggests experience and courage.

The rest of the performances were just trash. None of the others knew what they were about.

Well, "Geeta" should be seen, if only to see Chandramohan or Chandramohan and Durga Khote for the first time together.

GREAT INDIA PICTURES

SNEHA-BANDHAN

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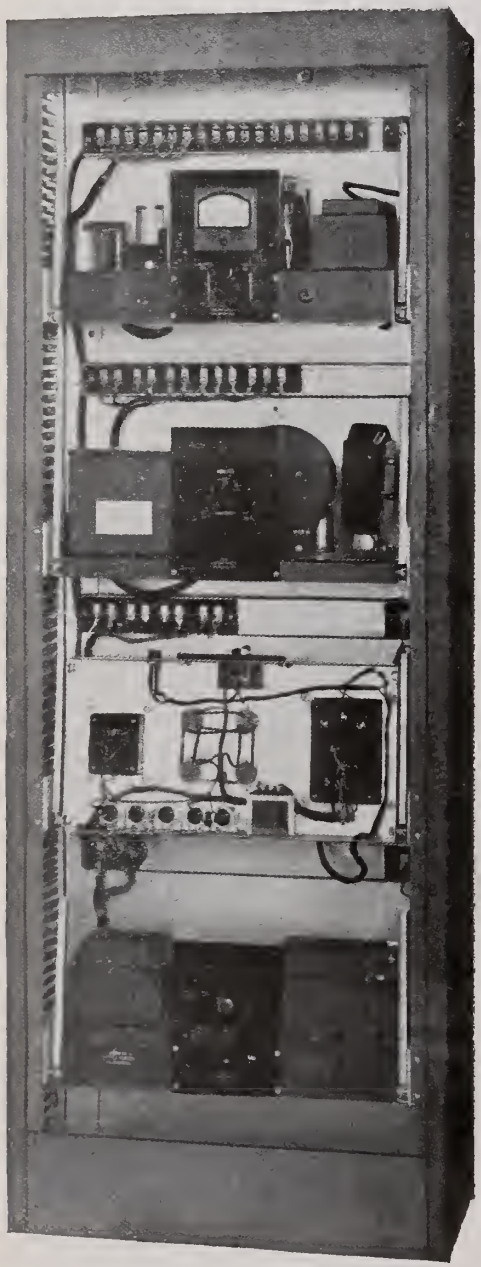

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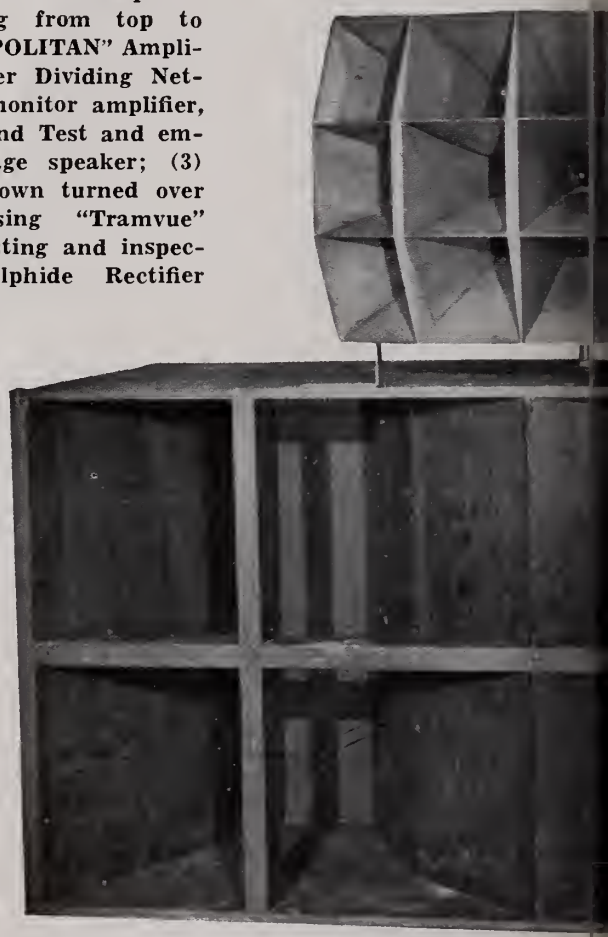

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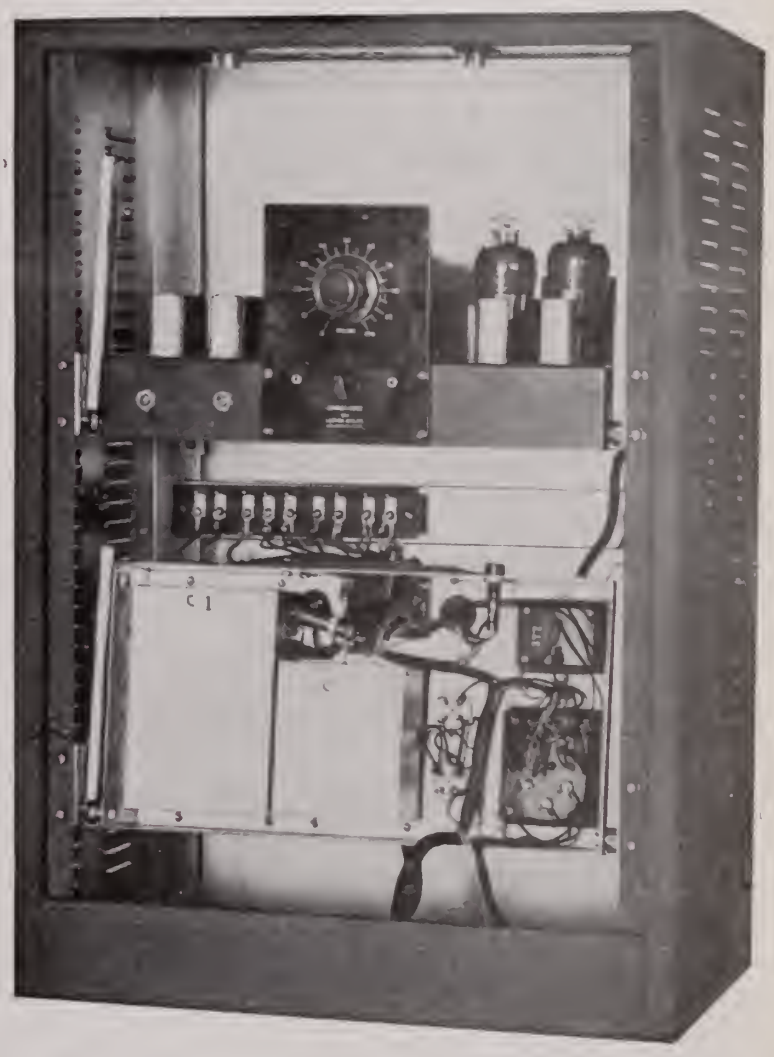

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DURGA KHOTE & PAGNIS:—These two popular artistes make Prakash's "Narsi Bhagat" a successful entertainment. The picture is drawing huge crowds at the Krishna Talkies in Bombay.

Housewife Becomes A Glamour Girl
Surekha Patankar's Pathetic Story
A Bridge of Sighs Between the Home and the Screen

By **BABURAO PATEL**

(The characters and names mentioned in this short story are fictitious. Any similarity to actual persons, living or dead, is purely coincidental.)

Sudhir Patankar blessed the world when within a few months of his passing the B.A. examination, through the good graces of his friend, he secured a sixty-rupee job in the City Municipality.

His father who was once a Government servant drawing Rs. 200 at the end of a marathon service of thirty years was also pleased at the remarkable success of Sudhir in securing so lucrative a start, knowing that the Government departments started graduates on Rs. 40 only.

The old Patankars didn't care whether their future daughter-in-law came with a big dowry or not. They wanted a beautiful wife for Sudhir even if she came from a poor family.

So when Surekha, almost as beautiful as God intended a woman to be, at the proverbial sweet seventeen, came along Papa Patankar did not think twice but got Sudhir married to her, paying all the wedding expenses of both the sides.

* * * *

Sudhir now settled down in Bombay with his young wife. No more boarding houses for him; he would now have his meals at home cooked by his own wife, who knew cooking as no other woman did except his mother.

A year of supreme happiness passed. The only honeymoon indulgence which the newly weds dared to practice, and that too stealthily, was an occasional show of an Indian picture. They didn't wish to hurt the susceptibilities of even their neighbours by seeing the last shows and coming late. Sudhir and Surekha generally saw the matinee shows on Sundays and returned home in good time for the dinner and a little chat thereafter with the neighbours before retiring to the blissful bed of roses and hopes.

* * * *

In April, exactly a year and four months after the marriage, little Arun was born and the City Municipality as if aware of the introduction of a new citizen, gave Sudhir a promotion of Rs. 20 as a reward of Sudhir's untiring work during the census time.

* * * *

Arun was a year old now. Sudhir and Surekha decided to celebrate Arun's birthday by taking him to an Indian picture.

Well matched! Aren't they? Ishwarlal and Prabha in "Ummid" a Ranjit picture.

That evening when they returned home, Surekha was too thrilled to forget the performance of Bapurao Kapalik, India's best screen-actor. His face haunted her dreams. What an actor? A face that looked handsome in its intelligence in spite of its natural ugliness—that is how she summarised the man. The memory of that man went to bed with her that night.

* * * *

Months later all the Brahmin tenants in the chawl were thrilled with the news that the great screen actor Bapurao Kapalik was going to grace the local Ganpati celebrations and deliver a small speech on the occasion.

Brahmin women in the chawl were searching for their wedding saris, for those were the best they could wear in honour of this man.

Surekha was preparing for days. She insisted on Sudhir buying a modern sari for the occasion. The wedding sari was too old for so distinguished a visitor. Sudhir good humouredly obliged.

* * * *

At last after days of waiting, the day dawned. Sharp with the strike of eight Bapurao Kapalik arrived. The presence of this great screen actor eclipsed the importance of the holy idol of Ganpati. For the first time the crowd realized that the image of God which they have been worshipping for ages was made of clay. Here was another idol—living and dynamic—radiating his glamour with a generosity that took every one's breath away.

Every woman—for that matter even the old ones with their tired eyes—looked and looked at him.

Beautiful and intriguing as usual, Sardar Akhtar in "Pooja" a National picture.

Every pair of eyes, be it male or female, was fascinated with the dark and ugly charm of the great actor. This man had become the silent sigh of many a lonely woman and perhaps an impossible dream of many a married one too. His art, however, lay in showing that he had no use for women. They were not necessary for his art. And yet in one slow sweep of his head, with the skill given to an old soldier, he noticed every woman in the crowd. And for a fraction of a moment his eyes rested on Surekha—but just a fraction. Or did they not? Surekha, any way, thought they did and the thought brought a storm swelling into her breasts.

The modern sari had done its job. In the midst of old wedding saris, it had caught the eye of Bapurao Kapalik, India's great screen actor.

If Surekha had known the power of that eye—the tragic future which it spelt—the bloody sacrifice it had demanded from many an innocent woman—she would have shuddered.

But blindness is given to humanity to make the future more poignant and uncertain.

Bapurao Kapalik's speech was a great success. His words sounded like quotations from scriptures. His audience was psychologically ready to applaud anything that he said. Men applauded—women wept.

Surekha thought that all the time the great actor was speaking he was looking at her. She thought that

Surya Kumari, a society recruit, is seen in "Prem Bandhan" a Famous Film in Tamil

the words were addressed to her. She didn't know that every other woman, whether young or old, thought the same way. Bapurao Kapalik's great art lay in creeping into all hearts, young and old alike, and staying there as long as he wanted.

Did Bapurao Kapalik notice Surekha that night?

Next day, Sudhir Patankar and Surekha were invited by Bapurao Kapalik to see another picture of his. A complimentary pass for two persons was sent with the man who had arranged the visit of Bapurao Kapalik to the chawl. Sudhir wondered how the great actor could remember so insignificant a Municipal clerk like him. He was puzzled. Oh, great men are really noble—that is what he thought. Sudhir forgot to realize that he had a very beautiful wife, whom Bapurao Kapalik had noticed for a fraction of a second and remembered the whole night.

Surekha was thrilled at the invitation. Surely they could not take little Arun with them. He would start crying at the wrong time and spoil the show. For the first time, Surekha realized the nuisance of a child. If the child had only come a couple of years later, it would have been alright. But it had to come this time. How awful!

* * * *

Ultimately Arun had to be taken, none of the neighbours being willing to take the responsibility of looking after the boisterous little kid. Arun was boisterous. Wasn't he the first born of two impulsive lovers?

When they arrived at the cinema Bapurao Kapalik himself received them. Bapurao was greatly pleased to see the child. At least he said so

Laxmibai—a fine singer in Saraswati Cine Film Laboratory's Telugu picture "Bhoo Kailas".

in choice words "You didn't tell me that you had such a lovely boy. He is the very image of his lovely mother." (Though other people thought that he looked more like the father).

Surekha looked at Sudhir accusingly with a silent question meaning "Didn't I tell you he looked like me? But you wouldn't believe it and now see what this great man thinks." Sudhir nodded humble submission to the silent accusation.

Bapurao Kapalik did insist on buying chocolate for the little one and once again Surekha looked accusingly at Sudhir. And then they were all led to the special box where tea and other refreshments were waiting.

Bapurao Kapalik didn't need a second invitation to sit with them. When Surekha inquired whether he had time to stay for a little while Bapurao sat as if he would have liked to stay there for a month.

Sudhir, blind, trusting and innocent, was just a Municipal clerk. He didn't notice that Surekha was visibly thrilled at the whole affair for some mysterious reason.

Surekha's mind was in a turmoil. As the picture unfolded before her eyes, her past tradition fell off from her mind and a beautiful vision of the future took its place.

Moti in "Mere Raja" a Paramount picture.

Just at this time, Arun started crying. He had been sleeping so far and as he opened his eyes he saw a scene in the picture in which Bapurao Kapalik was roughly handling the heroine to gain his own ends. One can not say whether Arun understanding the significance of the scene, started crying to warn his mother or not but the coincidence was striking.

Surekha was frankly disturbed by the loud crying of Arun. She was for the first time ashamed of the noise that her little boy made. Only a few days before she would have run out to silence him with all the love and soothe in her. But to-day, alas. She looked at Sudhir appealingly. Sudhir understood and took Arun out to silence him.

Baburao Pendharkar, superb actor of the Indian screen, gives one more of his inimitable performances in "Amrit" a Navayug picture.

Fates could not have been kinder to Bapurao Kapalik. Catching her thoughts in their flight, he said, "Arun, poor boy and so good a boy he is. It is the terrible heat in this theatre that made him uneasy. This heat, oh, it would upset any one. I hope, you don't feel warm? Shall I order a cold drink for you" saying this he gently placed his hand on her arm. It looked like a gesture of comradeship, innocent in its execution but pregnant in its far-reaching effect.

A thrill, electric in its feel, passed through Surekha. The strange hand was not on her arm now. It had touched her only for a fraction of a second but in that time it had strangely thrilled her. Wasn't it the gentle touch of a great artist?

She blushed, got confused and looked imploringly at Bapurao. She didn't know what to say. Bapurao answered her mind, knowing that she wanted to be left alone for a while—to think. Placing his hand patronisingly on her shoulder, again for a fraction of a second, he said, "I'll get you a glass of lemonade. It is so hot here", and with this he passed out.

In "Radhika" a National picture, this sweet crooner, Jyoti, makes a tremendous impression.

Having no other reason to quarrel they always started it over the game. Mazhar Khan and Jagirdar make many a situation thrilling in "Padosi", the grey-haired romance of Prabhat.

Out in the lobby, he saw Sudhir with Arun still in sobs. He bought another chocolate for Arun, a lemonade for Sudhir and holding another glass for Surekha he said to Sudhir "I am taking this to Mrs. Patankar. It is so warm inside. A child like that might faint inside. I must do something about these theatres. Don't worry Mr. Patankar I'll give you a special pass to see the portions you missed."

"So obliged to you, Bapurao," replied Sudhir overwhelmed. "If you are giving me another pass, I won't bring Arun inside now. He seems to like the fresh air out here. Let my wife see the picture. Next time I'll leave Arun with her and come here with some office friends of mine.

"That's good" said Bapurao. And indeed that was good for him. That left Surekha with him for another hour and a half in intimate communion with her silent thoughts.

* * * *

During the interval, with lights dawned a new sense of shame upon Surekha. The strange touch in the dark now looked a sin in the glaring lights. The lights, brilliant in their own right, seemed like so many glaring eyes of the world to Surekha.

Surekha put her head down. She could not look at Bapurao who was watching her closely.

"Only the bold ones get the rewards of life" said Bapurao soothingly. "That girl who is working with me in this picture was once selling vegetables in the Poona market. To-day she is drawing Rs. 1,500 a month. She is not one-tenth as good looking as you are."

"Oh, no, she is so sweet and charming" said Surekha. She had to say something.

"But do you know that you are ten times more beautiful and charming? (Surekha blushed visibly. Even her husband had not spoken to her thus and yet she didn't seem to resent it). We have a lot of good family girls working on the screen now. You have heard of Durga Khote, Sadhona Bose, Devika Rani. They are great stars and they earn thousands. If you only agree, I'll make you the greatest star in India in your first picture. The world will be at your feet in no time. Hundreds of your photos will be published in every newspaper. You will earn thou-

M. K. Radha and Laxmi Devi in "Prem Bandhan" a Famous Film in Tamil.

sands a month. And with so much money you can buy even a motor car for little Arun. Come, Surekha, agree."

"Surekha," how beautifully he had said that name. Surekha herself would not believe that she had so sweet a name. She looked gratefully at Bapurao. Bapurao was quick. The hunt was on now and he coudn't relax till he got the prey.

"I'll pay you Rs. 1,500 a month to begin with, Surekha" he said.

"What, Bapurao, fifteen hundred a month?" exclaimed Surekha holding her breath.

"Before two pictures are over, you might be drawing three thousand a month my dear" said Bapurao.

"Three thousand a month, Bapurao?" gasped out Surekha.

Just then the interval got over. Darkness ruled again.

"Yes, Surekha, dear," said Bapurao placing his hand affectionately on her arm "What is three thousand for your god-like beauty which everyone from a child to an old man will adore and worship."

The soothing, gentle hand lay there, for a time motionless, then the fingers twitched a little as unobtrusively as possible. Now a little pressure and meeting with no resistance the arm moved gently towards the fingers. A moment more and the fingers were interlocked.

Balwant Singh seems to be happy between two bullocks and the bullocks don't seem to mind it in "Padosi" a Prabhat picture.

Darkness and solitude had played their card. Surekha was puzzled, confused, and hypnotized. She couldn't see the screen. The eye lost its focus as her mind began wandering.

In the darkness, Bapurao's relentless fingers were pressing the suit further silently but ruthlessly. The response was still not coming. Surekha's fingers lay limp, and trembling. True, they had no resistance, but they had no life either.

"I'll buy a car for Arun within a week, if you agree Surekha" whispered Bapurao.

"It is not the car, Bapurao. I lack the courage. What will the world say? Won't it spit at me?" she sighed.

"Spitting at the Sun, little goddess," he snapped, "The world loves success. It will lay flowers of emotion at your feet. And besides, this is Art which demands the supreme sacrifice. What! are you afraid of these man-made laws? God never made these social codes. He made only a man and a woman and giving them a world asked them to make it beautiful. They have made a mess of their work. It is for artists like us to shape it again and revive

M. V. Subbiah Naidu as Ravana and Laxmi Bai as Mandodari in Saraswati Cine Film Laboratory Picture's "Bhoo Kailas" in Telugu.

its glory. Surekha, Art is divine. Its primary expression is beauty. And with beauty like yours it is easier to kindle the flame of happiness in every human heart. You must not be so selfish. Beauty like yours is timeless. It belongs to everyone. If a smile of yours strikes a spark of divinity in a suffering heart, would you deny it this only comfort? Imagine, the tired worker of the day, aching in body and mind, spending his hard-earned money for a picture show! What else does he want but the soothing balm of divine beauty? Would you as a noble woman deny him that? Comfort to that aching soul is as necessary as the milk from the loving breasts for your crying child. Be a great mother, Surekha, to bring greater happiness into this world. Why did God make other women so ugly and you so beautiful? He had a divine purpose, Surekha. And I feel that I am chosen to remind you of your mission in life. Come, say yes, Surekha. Don't worry I'll look after you."

It was too much for the poor girl—this soothing, persuasive sweet voice relentlessly pursuing its object. Her fingers slowly regained their strength. The woman in Surekha steeled up and those tiny delicate fingers soon tightened and gripped those of Bapurao.

"Bapurao, I don't know what I am doing, but if my husband agrees, I am at your service" said she with a relief.

"Oh, he will agree. Leave that to me, Surekha" assured Bapurao Kapalik. The die was cast.

* * * *

Surekha now became Surekha Devi, the film star. She no longer lived in that chawl of old. She was now in a flat of her own at Shivaji Park, Dadar. She had also a tiny car of her own, bought by Bapurao Kapalik on instalments. Sudhir Patankar was no longer in the Municipal service. His eighty rupees looked so insignificant in comparison with the the fifteen hundred his wife earned every month.

Besides, he could not go to his old work where his friends tried to be funny and accused him of prostituting his wife. The fools didn't realize that Surekha was serving art for art's sake. He had no patience with them nor with his old parents and relatives who still kept on clamouring though almost every newspaper in the country hailed the birth of a new dynamic film personality. Every one who didn't know him seemed pleased with Surekha's choice of profession but his friends. Sudhir couldn't understand the stupidity of these people.

So he left them alone and identified himself completely with the career of his wife. He began collecting the numerous newspaper clippings with his wife's photographs and publicity notices. He pasted them neatly in a fine scrap-book and often showed them proudly to Bapurao Kapalik and other new friends which his wife's beautiful face made for him.

Surekha and Sudhir hadn't known what was to be done with the first fifteen hundred when they had received it. It had seemed such a big amount to earn in a single month—nearly twenty times Sudhir's monthly capacity of earning. But they had managed to spend it, with the expert advice of Bapurao Kapalik, on furniture, saris, clothes, toys, motor car, petrol, and numerous other odds and ends. Things they had never dreamed of or even known had suddenly become stern necessities of life. Now those fifteen hundred a month were well accounted for.

* * * *

Only one thing Sudhir didn't seem to like and that was Surekha's returning home late in the night. But

Ah, this charming seduction is Radha Rani, a Wadia star in "Manthan" a picture one should not miss at least for her.

he had to make a concession. Surekha was being rigorously trained in singing, dancing, cycling, motor-driving, swimming and even horse-riding. True, she was now a more magnetic picture of beauty.

Surekha herself took to her new work with the passion of a child for a new toy. She did all that Bapurao Kapalik wanted her to do. She strained all her nerves to please him and to earn an occasional smile from him.

Bapurao didn't smile so much now, nor was he so near now as in that first picture show. He seemed miles away and didn't show much interest in Surekha's training beyond the daily reports he got from his assistants. For, in the studio Bapurao was not merely an actor but a producer who had to maintain an appearance of discipline.

Surekha didn't know that he was watching her very closely from a distance and thereby drawing her closer to him. Surekha would wait in the evening for hours to catch his eye. Whenever Bapurao stepped out of his office-room, Surekha would manage to meet him. Bapurao with a short smile would say, "Well, Surekha Devi, I hope you are making good progress by learning things. You will soon be starred in our next picture."

"But are you not going to teach me acting, Bapurao, before I actually start in the picture?" asked Surekha.

"Look, my child, I have no time personally. I am so busy the whole day here. But I'll ask our rehearsal man to teach you. Will that do?" And Bapurao gave his inscrutable smile.

"That won't do, Bapurao," said Surekha with a lovely frown," "you had promised to teach me yourself, but now you seem to forget. If you have no time here, I'll come to your house after the day's work and you can teach me there."

"How simple you are my child" said Bapurao soothingly, "I am a widower and live alone in my flat. How can I take you there in the evenings and teach you? Besides, the scenes that are difficult to learn are the romantic ones. Do you think, it is safe to take you there? What will the world say?"

"Damn the world" snapped Surekha "I want to be a great actress and I don't care what sacrifice I've to make for it."

"Alright, then", said Bapurao smiling, "we will begin to-morrow at eight in the evening. But don't say afterwards that I didn't warn you."

With this, he went out smiling—less and still less—as his thoughts seemed to take a shape.

* * * *

The happenings of the next fortnight were seen by God alone. Bapurao had put realism in his histrionic lessons and given Surekha a second life.

Surekha was now a different woman. She became dominant and volatile. She returned home well after midnight in Bapurao's car. Sudhir waited patiently at home, keeping her meals ready every night. But Surekha never felt like eating. She was too tired after the day's "work". Sudhir tried to understand but he couldn't miss the fact that Surekha was drifting further away from his bed every day.

Fresh and flushed she would arrive home, but in a minute she would be cold and tired. She begged to be left alone and Sudhir, like a gentle husband, didn't impose himself on her, while little Arun met his mother only in the mornings.

* * * *

Days passed into months. Surekha was becoming a terrific success on the sets. Shooting in the morning, shooting in the afternoon, shooting in the evening, shooting in the night. It was one mad whirl of work and Surekha enjoyed every bit of it under the loving guidance of Bapurao Kapalik.

In "Sneha Bandhan" a Great India picture Bibbo and Navin Yagnik make a thrilling drama.

The first picture was at last on the screen and it became a thundering success.

On the premiere day Sudhir had to stay at home with Arun, as the little boy was a bit unwell. But Bapurao Kapalik chaperoned Surekha through the premiere. The crowds, the applause, the press photographs all seemed to conspire in dubbing Surekha as the star of the year.

She was supremely happy. And during the screening when she saw her scenes with Bapurao, she pressed his hand with a silent understanding.

They shared a sin but how glamorous it was. Surekha was now a real film star.

* * * *

Bapurao Kapalik was a good businessman. He didn't give Surekha any rest. He started another picture immediately. Surekha was again thrown into a whirl of work. The evenings, of course, were spent with Bapurao himself. Every one in the world knew it except Sudhir Patankar.

When Motilal wants something, especially from girls, he makes that face. Madhuri knows it too well in "Diwali" a Ranjit picture.

* * * *

Little Arun now became more sick. Surekha couldn't look after him. She had work in the studio. She asked Sudhir to keep a nurse. But the child remembered the mother. Unfortunately, as Surekha thought, she couldn't spare the time. The studio had put up one big setting after another and how could she put Bapurao Kapalik into a loss. Bapurao would lose five hundred rupees a day. Doctors and nurses were summoned. All the help that money could buy was given. But the child became worse. He developed double-pneumonia. He cried for his mother, he wanted his mother. Perhaps she would have saved him. Faith and love have saved many a human being.

Sudhir insisted, as sternly as he could, on Surekha staying at home one day when the child was in a critical state. But Bapurao Kapalik had constructed the most spectacular setting of the picture in which Surekha had to dance that day. It

Gee! look at Harold Dunn looking? And Priscilla Lane knows she has hit it with the Far East Executive of Warners. Harold Dunn doesn't seem to remember having met a girl like that in the Far East, far and wide though it is.

would be a clean loss of two thousand to Bapurao, if she didn't go.

She couldn't understand Sudhir's stern demand. There were doctors and nurses who were doing their best. Why was she needed? They quarrelled. She defied him. The child cried for his mother. But she went away to the studio.

The child cried and cried till he couldn't cry any more. He hadn't enough money to bring his mother back. He couldn't promise her greater glamour in the loving caress of his chubby arms. All that he could do was to cry in her name and with tears of his blood keep the warmth of her womb fresh and alive in his heart.

But Fate doesn't hear the agonizing cry of a child. Death hears it and comes nearer. At noon Arun passed away breaking the only tie between Sudhir and Surekha.

Strangely enough, just at the time Surekha was dancing at the studio in a theatre scene, in which she defied society to give her screen child a decent living. Surekha could act the mother marvellously but couldn't live as one.

Sudhir phoned up the studio and broke the news. Bapurao Kapalik did not know what to do. He looked at the huge set and the hundred and odd extra people he had collected. He knew that this death would hit the mother for days. He totalled up his losses.

Couldn't that little brat die a little later in the evening? He would have obliged Bapurao, the producer. But he dared not keep the news from Surekha.

So, he went to her and told her the story of a famous stage actress of Europe, who in the midst of her performance, was informed of her mother's death. He told her how that famous stage-actress had suppressed her grief and finished her day's work and then broken down. That was real sacrifice for Art.

Surekha took the shock the same way and finished her work in the setting, and she earned from Bapurao, "Surekha, you are the greatest artiste India will ever find."

But she couldn't bring to her face a smile in gratitude. Arun was her first-born. As death gathered her only child in its chilly lap, there was created a void in her womb. For a moment, her dreams of glamour were shattered. She returned home, grabbed her child's dead body, accused Sudhir of killing him and fainted.

Sudhir had no words—neither for the child, nor for the mother, nor for the world, nor for himself. He was in a deep coma of grief. A mountain had fallen on him.

It was Bapurao Kapalik who made the funeral arrangements with his usual cold and calculative efficiency.

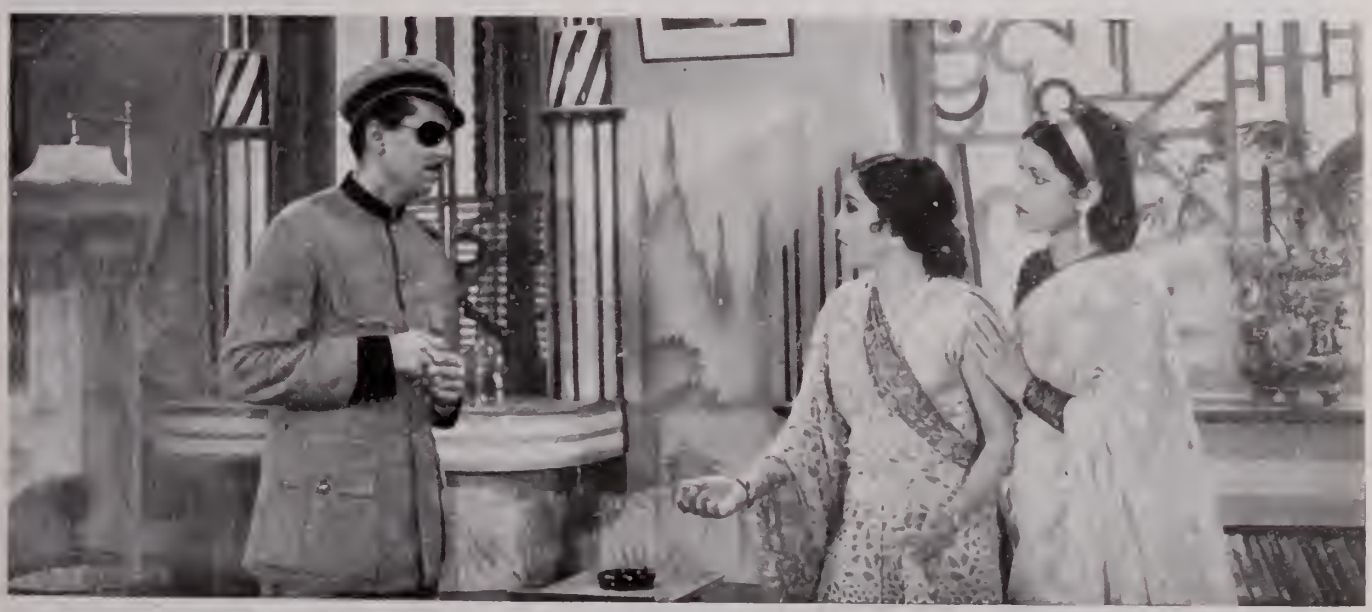
To him it was just one more scene, with a setting a little more realistic.

* * * *

Had Surekha seen the bridge of sighs between the home and the screen, a little earlier, would she have stepped out into the land of glamour?

From beyond, the little one's cry comes, "Mother." How many mothers shall be left to answer that?

On the burning pyre of little Arun, let others stop and think.



Jal Merchant, Lalita Pawar and Shamim make romance and intrigue in "Nirali Duniya" a Tarun picture at the Imperial Cinema, Bombay.

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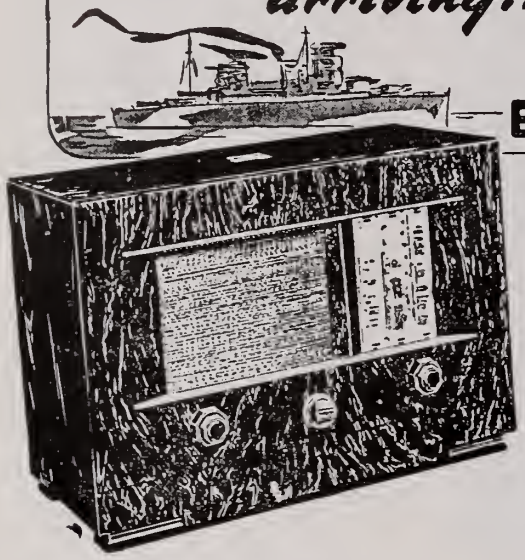

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ONE RUPEE

Yet Another Saint Robs The Devotees "Narsi Bhagat" Draws Huge Crowds

Durga Khote's Splendid Performance

This picture could be called an improvement in many directions over the previous ones of Prakash. The picture is full of miracles and trick work and gets their share of applause from the audience.

There is, however, such an overdose of miracles that you suspect that the man sitting to you next might turn out to be Lord Krishna in disguise. And Lord Krishna has really obliged the producers considerably.

AN INTERESTING STORY

Forgetting for a while the numerous roles played by the over obliging Lord Krishna, from a Sari merchant to a Hundi broker and winking at this oversprinkled commercial interpretation of the Lord, the story of Narsi Mehta is quite interesting.

Narsi Mehta was a saint and preacher of Gujarat, who though a high caste Brahmin, yet mixed with untouchables of the town and brought home to them the Lord's message of love and equality among men.

Players from "Thoratanchi-Kamla" a Famous-Arun Picture in making.

His preachings, however, as is the habit with all Indian saints, did not find favour with the orthodoxy of his own community who revolted against them and after going through the usual procedure ostracized Narsi Mehta.

In this case, the symbolic opposition was provided by one Sarangdhar who succeeds in providing a hell on earth to the great devotee of Shiva and Krishna.

NARSI BHAGAT

Producers:	*Prakash Pictures*
Story:	*M. G. Dave*
Dialogues:	*Pt. Anuj*
Cinematography:	*G. N. Shirodkar*
Audiography:	*M. C. Bhalchandra*
Cast:	*Durga Khote, Pagnis, Vimal Sardesai, Ram Marathe and others.*
Released At:	*Krishna Cinema*
Date of Release:	*14th Sept. '40.*

DIRECTOR: VIJAY BHATT

Of course, as is expected and always happens after passing through all the acid tests, Narsi comes out triumphant and every opponent of his lies flat before him to the utter relief and joy of all.

DURGA OUTSTANDING

The direction is in keeping with usual Prakash standard. While the photography shows considerable improvement, the sound called for a little more care.

Vijay Bhatt, the director of "Narsi Bhagat", a Prakash Picture.

The songs are well tuned and well sung. Durga Khote easily gives a topping performance in the midst of a very mediocre talent. Pagnis is the same old tubby, doing the very same old things which he began in "Tukaram," practised a little more in "Tulsidas" and is underlining again in "Narsi Bhagat". His uninspiring singing, his semi-maniacal devotion, and his goose-step dancing, all are there in a full measure in this picture. Next to Durga, Ram Marathe is quite good. Though the recordist has been unfair to his voice, still he has done his bit feelingly and stoically. Baby Indira looks just stupid in the picture. She can't act a wee bit. On the contrary, she spoils the scenes between Ram Marathe and herself.

Amir Karnatki gives a couple of beautiful songs and her role though unnecessary, is still a sympathetic addition.

Well, "Narsi Bhagat" is still a favourite subject with the millions of devotional people in India.

"Entertaining, Edifying, Remarkable, Powerful"

The "TIMES OF INDIA" Editorially Reviews Circo's Splendid Film **"Geeta"**

Fine Acting By **Chandramohan & Durga Khote** ● Director Altekar's Brilliant Achievement.

"....Circo Productions' powerful Society drama 'Geeta' ....promises to be the BIGGEST BOX-OFFICE proposition The RT. HON. M. R JAYAKAR, presiding at the premiere, remarked that he had found the picture both entertaining and edifying—an opinion that is being ENDORSED in the only way that matters, with PACKED HOUSES. Mr Altekar who directed the picture, which deserves to be described as remarkable, has made a brilliant job of it. Not only has he handled with FINE INSPIRATION AND CONSUMMATE art, a STORY TENSE WITH DRAMATIC power but he has INJECTED the PHILOSOPHY of THE GEETA into the delineation thereof with an UNDERSTANDING that betokens deep study of that work and with an UNOBTRUSIVENESS that ENHANCES THE EFFECT. With BRILLIANT use of MONTAGE, Mr. Altekar has condensed terrific power into the sequences. The PRODUCTION VALUES are ADMIRABLE—scenes settings, costumes, mounting, music, songs, dialogues—all COMBINING IN HARMONY and proportion. PHOTOGRAPHY AND SOUND are of a standard that LEAVE NOTHING TO BE DESIRED. The message of the Geeta or rather ITS APPLICATION TO LIFE TO-DAY IS INGENIOUSLY brought in the story which is built around the LIVES OF A WOMAN, her husband and her two sons.... Chandramohan, playing the DOUBLE role, puts over a MAGNIFICENT performance VIRILE and IMPRESSIVE ....Durga Khote gives one of the MOST MOVING and finest performances of the Indian Screen...."

—TIMES OF INDIA.

BOMBAY CHRONICLE, EVENING NEWS, SUNDAY STANDARD, FREE PRESS, MORNING STANDARD and all other prominent Vernacular Journals Hail "Geeta" as a "BIG GREAT PICTURE"!

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Indian Films In Iraq Sabotaged

Countryman Kanga's Vehement Protest
Cock-Eyed Ideas Of India And Indians

By: E. P. KANGA

During the last war Indian soldiers fought shoulder to shoulder with the people of Iraq to save Iraq from the invading Turks. In the battlefields of Mesopotamia, freedom was once sown with the blood of Indians so that the people of Iraq may enjoy the fruits of freedom. To-day, according to Countryman Kanga, the Iraqis have forgoten the debt of honour they owe us. Not only are the Indians chased out of jobs, not only are their films not allowed to be shown there, but they are called "Hindi Asvat" (Black Indians). And yet the Iraqis are Muslims whom Indians look upon as brothers.

The Editor.

I am in Baghdad for the past four months looking after the film affairs of Messrs. M. B. Billimoria and my experience has been rather bitter. In three years only nine pictures have been passed by the Censor Authorities in this country. It was after the success of "Hurricane Hansa," that the opposition became the strongest, as "Hansa" ran for four weeks continuous.

I arrived here in May and in the beginning of June when I received two films from Mr. Billimoria I applied to Amin Ul Asma, (Lord Mayor) who was the Chairman of the Board of Film Censors. I wrote and requested him to give me an interview and as I received no reply to my request for a week, I called at his office and saw his secretary.

The secretary inquired about my business and when I informed him that I was connected with Indian film business, he went into Amin Ul Asma's office and came out and told me that as Amin Ul Asma was too busy with war work, he could not spare any time and that I should state my business in writing. I did so the very next day and since then wrote to him six reminders for over a month and a half, all Registered A. D., but to none of which I received a reply. After continuously calling at his office for two months I was asked to submit an application through the Cinema house where the picture was to be shown. This was done in July and

Countryman E. P. Kanga is making the best of a bad job in Baghdad.

upto the time of writing the films have not been censored.

HELPLESS BRITISH EMBASSY!

In the meantime I have been seeing Mr. J. Walker, Commercial Secretary attached to the British Embassy but he could render no assistance. He said that he had in the past seen Amin Ul Asma regarding the Indian films and was told that the Indian films had no art and that they were no good for the Iraqis. And that India produces

The lording Lord Mayor, Syed Arshad Al Umri, Amin Ul Asma, (Lord Mayor) of Baghdad—the bitterest enemy of Indian films.

pictures that take people one hundred years back. Mr. Walker declined to take the matter up unless he was asked by the Government of India to seek for an explanation officially.

But in my case they have not even viewed the pictures, and that is the one method they use in making people stop importing Indian films to Iraq. If a cinema owner applies for censoring of an Indian film, I am told, he is sent for immediately and warned that the next time he applies for Censor of an Indian film his cinema license would be cancelled. Practically all cinema owners are Jews and when the Over-Lord Mahomedan orders him such a thing he has to obey.

At present the following films are lying uncensored in Iraq:—'Punjab Mail', 'Rangila Mazdoor', 'State Express,' 'Passing Show', 'Challenge', 'Black Heart', 'Anarbala', 'Pukka Budmash', 'Fashionable India', 'Tarzan-ki-Bety'. Some of these pictures have been produced as far back as five years. Not one of these has been viewed by the Censor authorities in Baghdad as yet. Even if they were to see the pictures at least and then tell the party concerned their objections either in respect of some portions or in respect of the whole picture one would at least understand what they object to. But, just not to take any notice of application for censor for

Indian pictures is simply abominable. In the past, I was told, the members of the Censor Board had come to view a picture but when they learned that it was an Indian picture they just walked out without seeing the picture.

AMERICAN PRODUCERS SUSPECTED

Since a fortnight there has been a change in the Constitution of the Censor Board and now the Director of Propaganda is the Chairman. I tried to see this gentleman for four days continuously at his office and each day I waited outside for three hours but he was too busy to see me. I then wrote to him and after five days sent him a reminder, which was four days ago but so far I have not been favoured with a reply.

The system of Censoring is that every member of the Board sees the picture that is to be censored but they are all guided by one man in their decision and that is Amin Ul Asma and in his absence his secretary one Abdul Razak Sakara. Now, it is believed here, that since the success of "Hurricane Hansa" and other Indian pictures of mass appeal. the American film companies got the wind up as no picture in the history of Iraq had previously run for four weeks continuously as "Hansa" did. I am told that the American companies who have their offices and agents here have managed to take the Amin Ul Asma in their hands and since then he is reported to have become a bitter enemy of Indian films.

This is how the matter stands at present in regard to Indian films. This can only be improved if India takes this matter up officially and enforces some retaliating steps against Iraq such as imposing a ban on the import of Iraqi dates, Arab horses etc. At present Iraq is very much dependent on India for her supplies and yet the authorities give the rottenest treatment to Indians in Iraq.

TREATED LIKE CRIMINALS AND INDEXED BY FINGERPRINTS

Here is another instance. When an Indian arrives in Iraq he has to go to the passport office to register his arrival. If he wishes to stay for a period of three months he is asked to produce a non-conviction report from the C.I.D. When he goes to the C.I.D. office his finger prints are taken, all the eight fingers and two thumbs, and is called after a week. When he goes again he is made to stand in a line to wait his turn which in my case took two hours.

I met a Japanese gentleman of the Consular staff who was laughing at the way in which the "British afford protection to their Indian subjects." He told me that a couple of years ago France had started taking finger prints of all Japanese residing in France. When the Japanese Consul protested and no notice of his .protest was taken he .reported .the matter to Japan. Japan issued an order immediately that all French subjects, men, women and children residing in Japan had not only to give their finger prints but also their foot impressions. When the French Consul in Japan protested against this, he was asked to first find out how the Japanese were treated in his country. This soon brought France to her senses and they stopped taking finger prints.

Motilal is torn between two loves in "Diwali." Between Vasanti and Madhuri the poor boy has a hot time in this Ranjit success.

INDIAN PRODUCERS SHOULD BE ASHAMED.

I am afraid we Indians are a lot to blame. I just completed a tour of Syria. Lebanon and Turkey and the ignorance in these countries about India and Indians is unforgivable. They still think that in Bombay one encounters tigers after dusk and that it is fatal to drink water as you would immediately get some disease. All the knowledge they have derived of India is by seeing pictures like 'Ganga Din', 'Drum', and 'India Speaks.'

An educated Turkish lady asked me when I was at Istanbul if our women cry when they are burned to death. And when I looked askance she asked me, "Is it not a fact that when the husband dies his wife is also burnt with him?" When I inquired where she got that from, she replied, "Oh I saw it in a picture 'India Speaks'." This is what these pictures do for us in a foreign country.

Why can't India produce propaganda pictures? Short reel subjects of "Modern India"! Why always show fakirs squatting on nails or hanging by their feet or bathing in the Ganges? Can't we show "Magic Carpets" of India showing, Bombay, Calcutta, Madras, the modern part of it and some of our big industries, our docks, our boy scouts and girl guides, our armies, our big hotels and restaurants and our palatial buildings and beautiful roads?

There are over 20 big producers in India and if each of them were to produce one reel a year on these lines and send it out all over the world FREE with commentary in different languages they would do a real service to India, much better service than spinning with a Charkha or wearing Gandhi caps in mere protest.

INGRATITUDE OF IRAQIS

To think that on the Iraqi soil the Indian blood was once shed to drive the Turks out so that an Iraqi can call to-day an Indian "Hindi Asvat" (Black Indian)! Could ingratitude go further? Every Indian has been gradually removed from the railways, electric companies, banks etc., and now there are hardly a dozen Indians in service here. In Turkey, the Indians are even ashamed to be known as Indians. I met one Mohammad Said from Punjab working in the French Embassy who has become a naturalised Turk. He says if the people knew him as an Indian they would laugh at him and so he prefers not to let any one know he is an Indian.

I have written this because I have been feeling for the gross injustice which is being done to India and Indians in this country. I write this in the full hope that "filmindia" will take up this matter with the same missionary zeal with which it agitated against Anti-Indian films through 1938 and 1939.

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Our Review

• New Theatres Need Sympathy For "Har-Jeet"

Amar Mullick's Stupid Picture

Kanan and Pahari Wasted on A Rotten Theme

New Theatres is now at that stage in its career where it needs more sympathy than censure. Something seems to have gone wrong somewhere, and one can't say what it is, but the net result of the studio's present misfortune is a series of heart breaking flops at the box offices.

"Har-Jeet" is one more picture in the tragic list of inglorious failures. Its most shocking surprise is that it is directed by Mr. Amar Mullick who once gave us a picture as beautiful as "Badi Didi."

"Har-Jeet" is therefore more to be pitied than to be condemned.

The tragedy of "Har-Jeet" is that excellent talent, like Kanan Bala, Pahari Sanyal, Nemo and Nawab, is wasted on a poor story which lacks imagination and intelligence in every foot of it.

Nowhere, not even for a minute, through the 11,811 feet of celluloid does one feel interested in the supposed drama that unfolds before one's eyes. It is so insipid throughout.

STUPID AND SUICIDAL

The stage theme of the story is so hackneyed that it now stinks. It has been so often overplayed that it was both stupid and suicidal for a producer to risk one more picture on the same theme.

"Har-Jeet" is a story of two theatrical companies competing with each other. One of them has a prize girl and the other naturally has the prize-boy. The drama begins by keeping the prize-boy and the prize-girl at a distance for a while and then it proceeds by bringing them together for a time to fall in love and then it reaches a climax by separating them again for sacrifice and ultimately it ends by bringing them again together for happiness. All too damn stupid and boring.

"HAR-JEET"

Producers: *New Theatres Ltd.*
Adapted From: *'Shubha Yoga' of U. Ganguly*
Music: *R. C. Boral*
Photography: *Bismal Roy*
Audiography: *S. S. Ghose*
Hindi Dialogues: *A. H. Shore*
Songs: *Arzu and Kedar Sharma*
Cast: *Kanan Bala, Pahari Sanyal, Nawab, Nemo, etc.*
Released At: *West End Cinema*
Date of Release: *5th. Oct. '40*

SCENARIO & DIRECTION: AMAR MULLICK

Kanan and Pahari give a couple of good songs. The direction is too poor and unimaginative. The photography is also poor. Song compositions of Arzu are beautiful, but they are an utter waste in this mess.

I wouldn't advice my readers to see "Har-Jeet." It will be wasting time and money unless the picture is to be a means of a relief fund for New Theatres.

Rajkumari and Bibi make "Manthan" an intriguing picture of Wadia Movietone.

BRENDA MARSHALL & ERROL FLYNN—They come together in "The Sea Hawk" a Warner picture which becomes so popular because of its romance and fast action.

FAST & FURIOUS FUN!

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UPROARIOUS

COMEDY

"LAGNA PAHAVE KAROON"

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M A L W A N K A R,
JOG, SHAKUNTALA
& D A M A Y A N T I

Directed by W I N A Y A K

Screen Attraction by K H A N D E K A R

Cinematography by PANDURANG NAIK

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SOON TO BE FOLLOWED BY

"AMRIT" अमृत

PICTURIZED AGAINST THE BACK-GROUND OF BEWITCHING GOA —

STORY:
K H A N D E K A R

DIRECTION:
W I N A Y A K

PHOTOGRAPHY:
PANDURANG NAIK

Starring:

MEENAXEE, LALITA PAWAR, BABY DEVI, BABURAO PENDHARKAR, SALVI, DAMUANNA MALWANKAR, MASTER VITHAL, WINAYAK.

All-India Rights Controlled by: **Peerless Pictures**, 116, Charni Rd., Bombay ४.

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The dividing networks as specified with the various systems are for dividing the amplifier power between the high and low frequency speakers. The standard cross over frequencies are 400 and 500 cycles depending on the system ordered. Monitor volume control, test and emergency switches are all mounted on the front panel.

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A single stage bringing type amplifier for feeding the Monitor speaker is mounted on the dividing network, chassis and has a volume control which is independent of the balance of the system. The Monitor speakers are of a type suitable for this work and are mounted in a base reflex cabinet.

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The Lansing-Shearer speaker systems have been engineered to meet the conditions necessary for perfect sound reproduction in various size theatres from the smallest to the largest. The basis of all Lansing-Shearer systems is the use of low frequency horns (bins) together with high frequency horns of balanced design to fit the needs of the individual installation. The low frequency horns consist of one or more 80" bins, which may have from 2 to 4 low frequency speaker units depending on the size of system. The high frequencies are projected through a multicellular horn which may consist of from 8 to 18 cells. One or more high frequency speaker units are used through straight or "Y" throats. The multicellular horns are not die cast, but are made of heavy guage steel with all space between cells packed with acoustically inert material which assures absolute freedom from distortion. Each horn system comes complete with woodwork wings, terminal box and necessary cable for connecting the speaker units to the terminal box.

Romola in "Khazanchi" a Pancholi production.

Instructions

Clear, concise installation and operating instructions are included in every shipment. The factory engineers are at the service of buyers for any special information bearing on Lansing-Shearer Horn systems.

The Lansing Manufacturing Company operate a modern factory fully equipped with fine, precision tools for metal work and also a fully equipped wood working plant for making the low frequency horns and cabinets. Every part from the smallest transformer to the largest pieces are manufactured by Lansing in their own plant.

(To be continued)

Our Review

'Divali' Provides Good Holiday Entertainment Vasanti's Triumphant Performance Beautiful Singing & Good Acting

In "Divali" Director Jayant Desai has recovered a bit of his old self which we saw in his "Tulsidas." This picture has numerous skilful directorial touches which take the picture a lot above the average standard.

But the main bit of attraction and a big bit at that is the marvellous performance of little Vasanti who has taken the picture on her slender shoulders to glorious success.

"Divali" is perhaps the first picture which Vasanti gets all to herself and though there are seasoned artistes like Motilal, Ishwarlal, Madhuri, Keshavrao Date and Dixit competing with her, still this little big girl smashes through all opposition and establishes her superb histrionic talents with a vindication that is at once admirable and praiseworthy. Of course, the seasoned big stars round her do help Vasanti to do what she has done more effectively. Without the resresplendent background and support provided by these artistes, perhaps, her beautiful performance would not have looked so outstanding.

"Divali" as a theme for picture production has a distinctive social significance. After accepting the name of the picture as the only misfitting part of it, the theme revolves round the problem of poverty and penury.

And very pointedly has the writer of the story caused different phases of life to revolve round the central theme of MONEY. Money—which the poor need to save themselves from starvation, money—which the rich use to bribe the world, money—which takes the innocents to jail, money—which becomes an instrument of love between the needy and the ugly and money—the good use of which brings harmony and happiness into the lives of so many.

Keeping MONEY as the central idea of his theme the writer has very cleverly woven numerous vivid and realistic incidents making the characters mere pawns in his game.

A TALE OF POVERTY

Dhanna and Tulsi are too poor. Dhanna is too old to get a job and Tulsi his daughter is too young to get one. When Dhanna gets ill, Tulsi tries to look out for a job, but no one gives her anything. Then she robs to buy medicine for her ailing father. Her father chastises her for the theft but before he can return the purse, he is arrested by the police. Dhanna is sent to jail and Dr. Kailash, an experimenting medico, takes Tulsi under his protection in spite of the protest of

DIVALI

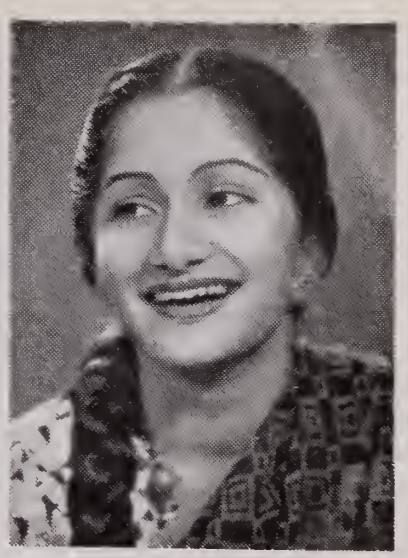
Producers: *Ranjit Movietone*
Production Chief: *Chhotubhai*
Story: *Gunvantrai Acharya*
Dialogues: *Sudarshan*
Cinematography: *G. G. Gogte*
Audiography: *C. K. Trivedi*
Music: *Khemchand Prakash*
Cast: *Madhuri, Motilal, Vasanti, Ishwarlal, K. Date.*
Released At: *Royal Opera House.*
Date of Release: 19th *Oct.* '40.
Director: **Jayant Desai**

Rekha, the prosecuting attorney with whom he is in love.

Rekha believes that once a criminal is always a criminal while Dr. Kailash puts down the criminal tendency to the uneven distribution of blood cells in human bodies. This conflict of ideas between two lovers continues right up to the end providing several good situations.

Tulsi is soon installed into the house of Dr. Kailash. But Dr. Kailash's household is dependent entirely on the goodwill of Rekha who keeps it running with her money. Rekha doesn't like Tulsi in the the house, but because Dr. Kailash begins loving the little girl, she just tolerates Tulsi.

In Sudhir, Dr. Kailash's younger brother, there is a potential criminal who gambles, robs, tells lies and does everyhing, which according to the blood theory of his brother, he is not supposed to do.



Vasanti--scores again in Divali.

And yet through the cleverness of the writer, every crime of Sudhir is put down to the share of innocent Tulsi thereby giving new arguments to the law-conscious Rekha against Tulsi.

The story travels beautifully through numerous interesting situations, till after several quarrels and small climaxes we reach a harmonious and happy ending.

The time of the picture being sandwiched between two Divalis, the producers didn't look beyond the festival in naming the picture. They got cut of it rather easily.

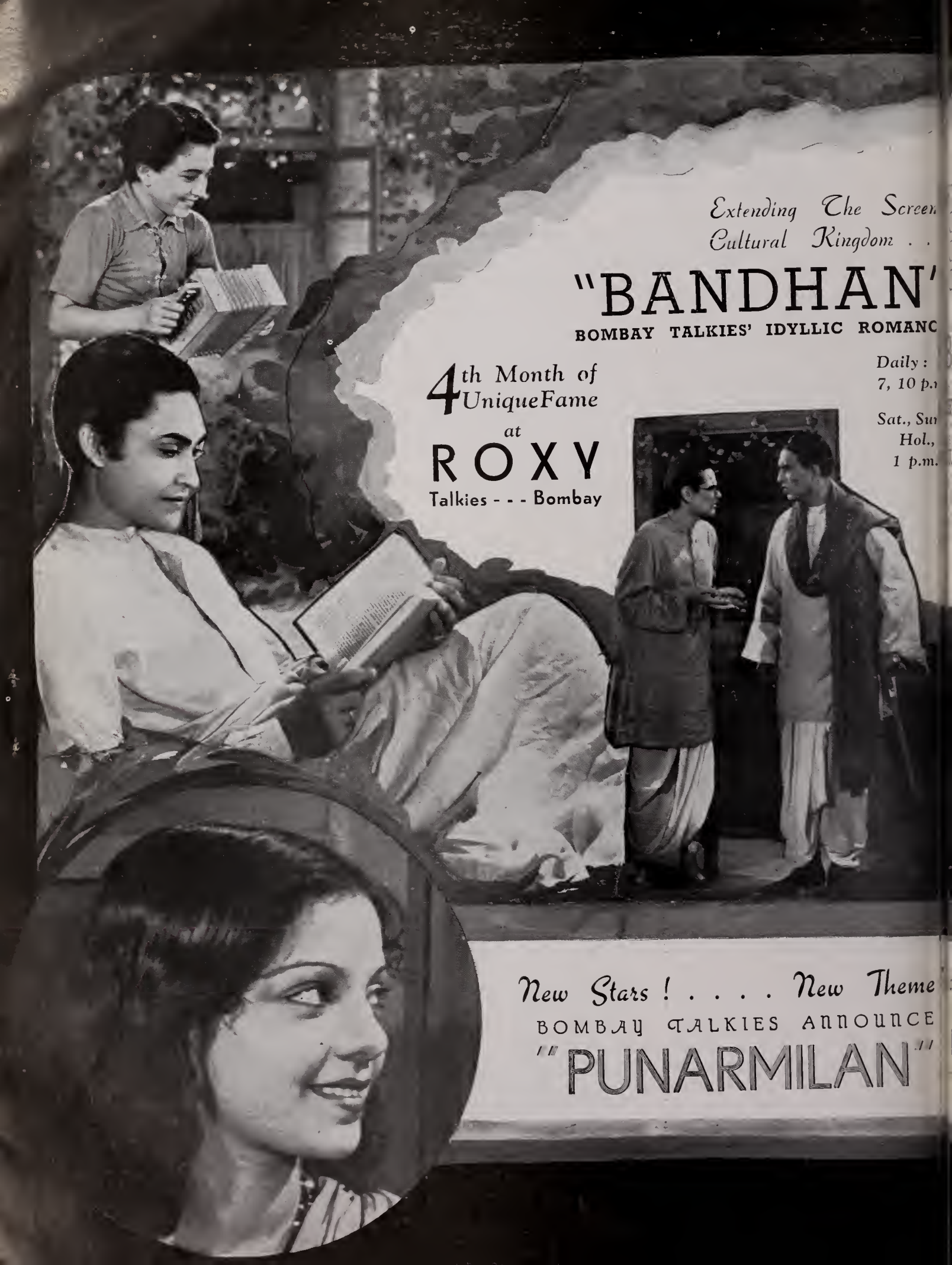
GOOD PERFORMANCES

Forgetting Vasanti for a while Motilal has given one of his most popular performances, which his fans, particularly girl fans, like so much. Madhuri's coiffure for the first time looked appropriate in the lawyer's role. Her diction has also improved a bit, though she was not much at home in the court scenes.

Ishwarlal as Rangilal, the artist was quite good and looked mad enough to be a starving artist. K. Date followed his usual type. Indubala excites laughter when she hunts Ishwarlal down and hangs on his neck. Kantilal's beautiful singing is also a distinctive feature of the picture.

Photography is quite good. The sound took a few sacrifices particularly in the first two songs of the picture. In her first song poor Vasanti was the one to suffer because of the negligence of the recordist. I think that the song should be recorded again.

Well, "Divali" certainly provides good entertainment and every one should see if it only to applaud little Vasanti's triumph.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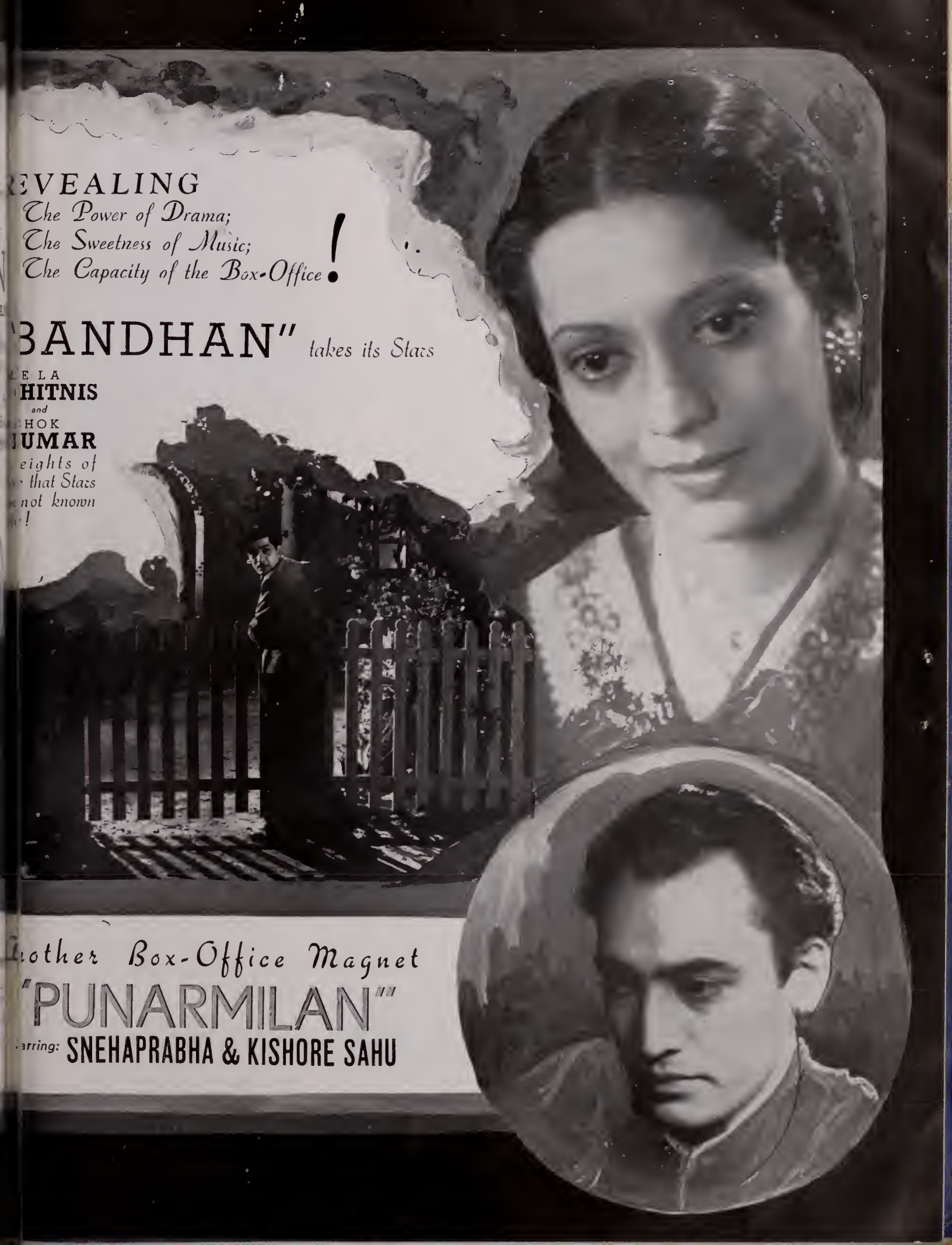
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and
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UMAR
eights of
that Stars
not known
!
Another Box-Office Magnet
"PUNARMILAN"
arring: SNEHAPRABHA & KISHORE SAHU

PICTURES IN MAKING

BOMBAY TALKIES

With Mr. and Mrs. Kishore Sahu in the lead "Punar Milan" the new social picture is fast nearing completion. The picture is expected to be ready by the end of November and should be on the screen during Christmas, - if "Bandhan" will permit.

"Bandhan" threatens to become a record success of Bombay Talkies. So well is the picture going on at all centres that the producers are expected to land in huge profits on this picture.

In the first twelve weeks at the Roxy in Bombay the picture collected Rs. 1,00,898-15-0, which figure over that period constitutes a record for Bombay.

Already people are seeing "Bandhan" over and over again, but Sir Douglas Young, the Chief Justice of the Punjab says that he met a man who had seen the picture twenty-four times. That is some success.

RANJIT MOVIETONE

At the studios, Jayant Desai, is making "Shadi" a successor to "Diwali." "Shadi" which stars Madhuri and Khursheed, is expected to be a sensational social play.

Chaturbhuj Doshi calls his picture "66"—that is, by the way, the serial number of pictures produced by Ranjit. But whatever the number Chaturbhuj is busy shooting it as a social melodrama.

Imagine Charlie directing a picture—but, by Jove, he is doing it and it has something to do with a chair, as he says.

The Diwali sees some more pictures going into production with the debut of a young director Mr. Ratilal. This young man has been in training pretty long but now he is coming out with two pictures "Father and Son" and "Bhakta Surdas." And let it be known that this new director of Ranjit is the smartest one in the lot and it won't be long before he proves a serious competition to the old stagers.

NAVYUG CHITRAPAT

Khandekar's social story "Amrit" has been completed in the indoor sets by Mr. Winayak. And now the production unit will go to Goa for the outdoor shooting along with another social comedy called. "Chimanrao" in which the title role is played by Mr. Damuanna Malvankar.

"Amrit" features Baburao Pendharkar, Meenaxi and Lalita Powar.

NATIONAL STUDIOS

"Sanskar" the second social picture of National has been released at the Pathe, for the Divali holidays. Backed up by National's splendid trade name, the picture which is directed by Mr. Virendra Desai, is drawing crowds at the cinema.

The studios at Tardeo are busy with several other pictures. Director A. R. Kardar has finally completed his social melodrama "Pooja" starring Sardar Akhtar and Sitara while Director Mehboob is half way through his "Man" another successor to "Woman."

Director Virendra Desai is busy with "Radhika" a costume phantasy starring Miss Nalini Jaywant, a new comer to the screen, while Director Ramchandra Thakur has begun shooting "Kasoti" another social picture with Rose in the lead.

Two new directors, Messrs. Lalit Chandra and Chimankant are shooting a social melodrama called "Asra" and they are well on way with their work.

WADIA MOVIETONE

The news of the day is "Raj Nartaki" the picture which Wadia Movietone is producing in English, Hindi and Bengali. They are progressing rapidly every day and will be able to release the Hindi version at the Royal Opera House on the 21st December. "Raj Nartaki" is expected to become one of our best costume pictures of the season.

"Manthan" a classic romance is also on the sets under director Ramjibhai. The name of the director doesn't sound very thrilling, but the picture is with Radha Rani looking more seductive than ever. Few girls can dance as Radha Rani does with her alluring figure and one hopes to see one of her classic dances in this picture.

Lalita Pawar in "Nirali Duniya" at Imperial Cinema.

SARASWATI CINETONE

"Devyani" was well received by lovers of mythology. The singing of Padma Shaligram proved very popular.

At the studios in Poona, Dadasaheb Torney is busy with "Narada's Wedding" another mythological story.

Still another picture called "Bridegroom" a social comedy is in the paper-work stage but will go into shooting very shortly.

PRABHAT FILM CO.

"Padosi" is coming to the screen on the 7th December in Bombay

and Poona. If a film story is any criterion of the success of a picture, "Padosi" perhaps has the best screen story, a subject like that can boast of. Add to this Shantaram's inimitable direction and imagine what this picture is going to become.

All on the quiet are going on the gigantic preparations for "Omar Khayyam" in sets, in costumes, in process shots and in paper situations. Within a fortnight every one in the studio will be at Khayyam, as Prabhat wish to make this picture the best they ever produced. And it is Prabhat's ambition, remember that.

PRAKASH PICTURES

"Narsi Bhagat" is still going strong at the Krishna Cinema in Bombay. To the devotionally minded, the picture has become a sacred emotion. We rejoice in the success of Prakash as they are getting it after a long long penance through bad times.

At the studios, with Rose in the lead, "Mala" a social story is fast nearing completion.

TARUN PICTURES

"Trust Your Wife" their maiden picture opened at the Imperial Cinema in Bombay. It was well received and with Lalita Powar and E. Billimoria in the lead, the picture is expected to pull well in the future.

MOHAN PICTURES

Yakub has completed his title role in "Thief of Tartar" and the picture is now in the editing room. it is expected to come on the screen in December. Director A. M. Khan has begun a new picture called "The Star of Mangrelia."

PARAMOUNT FILM CO.

"Sheik Challi" a comedy subject is fast nearing completion under Mr. Kikubhai Desai, while "Mere Raja" another social picture featuring Moti is half way through already.

"Sneha Bandhan" a Great India Production featuring Bibbo, E. Billimoria and Navin Yagnik is also on the sets now

PRAGATI PICTURES (Madras)

In their newly erected studio at Madras, equipped with the latest machinery, their maiden production "Bhoo Kailas" is being fast completed in Telugu. It is a Saraswati Cine Film Laboratory Production.

It is a great mythological subject featuring M. V. Subbiah Naidu, R. Nagendra Rao, Master Viswam, Laxmibai and Kamlabai. It is directed by Mr. Sunderrao Nadkarni and will be first released in Mysore in the middle of November.

The second picture to go on the sets will be "Vasantsena" in Kanarese and will be directed by Mr. D. Sirur.

Still another picture which will take the sets in the first week of November is "Bhakta Cheta" in Telugu featuring Belija Balli Laxmi-l anta Kavi, Suryu Babu, and Malati.

Snehaprabha gives some beautiful dancing in "Punar Milan" a Bombay Talkies picture.

C.S.V. Iyer will be directing the picture.

The rest of the programme of Pragati is very ambitious. It consists of producing "Alladdin and The Wonderful Lamp," and "Tiruvalluvar" in Tamil. The last one will be produced in association with Raju Films.

CIRCO PRODUCTIONS

"Geeta" is drawing appreciative audiences at the Majestic Cinema in Bombay. The picture has made a good impression on numerous cine-goers.

At the studios, "Deepak" a social story starring Prithviraj is getting ready and will be soon released in the city.

Another one planned for production is a comedy called "Vanmala" in which Maya Bannerjee will be appearing. It will be directed by Mohan Sinha.

Chandramohan's next will be "Othello" in which the great actor acts the Moor of Venice. That will be something to wait for.

FAMOUS FILMS

People are waiting for "Dharma Patni." It has been so long coming that people are more anxious for it now.

Their studios at Kolhapur are proceeding with the work of the second picture "Prem Bandhan" in Tamil.

BHARAT PICTURES LTD. (Bombay)

This is a new but well organized distributing concern through which is released the maiden production of Tarun, "Trust Your Wife."

They have also secured the distribution rights of "Dharma Bandhan" and "Swami Nath" produced by Hindusthan Cinetone.

FAMOUS ARUN PICTURES

Mr. Bhal G. Pendharkar is giving his masterly touches before completion to "Thoratanchi Kamla", a historical screen play reviving the glorious days of the Maratha warriors. Their next will be Damaji,

After the Great Success of

"GUL BAKAVALI" & "YAMLA JAT" (Punjabi)

PANCHOLI ART PICTURES, (Lahore)

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Why Pictures Fail At The Box-Offices

Ramlals and Rehmans Need Novelty

By **KRISHNA GOPAL**

When Ramlal, or for that matter Rehman, pays his four annas at the box office window of his local cinema does he, or does he not expect something definite in return? Apparently he does, for otherwise, there is no reason why out of his hard earned wages every week, or sometimes twice a week, he should pay this amount to sit for three hours in the stifling atmosphere of a darkened theatre. What actually does he seek to warrant this expenditure?

It is ESCAPE, escape from the dull monotony of his everyday life.

For every day for years at a stretch he labours possibly behind the fast rotating spindles at his textile factory, looking at the ceaseless pace of modern machinery, his ears weary of its nerve-racking drone. His only companions are his fellows at the same trade as prosaic to him as himself, the only women he sees are probably those that carry the spindles in their large baskets over their heads from one room to another. He is tired of them, he must escape if only for a moment from these sordid surroundings and find some outlet for his imprisoned emotions. In the dark seclusion of a motion picture theatre he finds consolation and that emotional escape he both seeks and requires.

He is probably seeing "Diamond Queen" with strong burly John Cavas striving to rescue Nadia from the hurtling waters of a treacherous mountain stream. He at once imagines himself in Cavas's shoes and when the heroine is rescued he believes himself to have been the victor. That is Ramlal's triumph—he has succeeded in escaping, if even for that just three hours the picture has run, from his daily routine.

THE ACTUAL NEED OF THE AUDIENCE

Escape then, is the lure which draws people of all ages and aspirations to the motion picture theatres. If one therefore seeks to study the problems of motion picture production he must make his approach from this standpoint, namely that of escape. From no other angle can the eager student seek to study the situation, for, unlike other arts, the appreciation of the cinema is fundamentally dependent on the vagaries of the audience and on nothing else. We must satisfy the audience to draw from it its appreciation, and to satisfy it we must give it the Escape it needs.

Of late the dwindling of the box office receipts of productions from nearly all the studios has made it doubly necessary for an immediate investigation into these problems, if the industry has at all to be saved. We earnestly believe that it is not the shortage of raw films or the increased cost of production itself that will ever ruin our industry, but it is this failure on our own part to appreciate the problems of what our audience actually demands, that will finally toll the death knell.

There has been a belief that the audience wants a certain number of catchy songs in its screen entertainment, for the Escape that it needs, to be perfect, but the comparative success of a few non-musical pictures recently has cast a doubt on this antique belief. The importance of a story has also been emphasized, but when we consider that the best of Hollywood gatecrashers have contained the flimsiest of stories, we are inclined to doubt this as well. Similarly, stars, settings, technique may help to set offer to greater advantage an already good picture, but they can never help the regular "dud" to tide over the box office storm.

Coming back to the requirements of Ramlal and Rehman and to the ecape that they both want, we must not forget that we have had motion pictures now for the last 26 years and they have both been seeing them for that long. When they pay their four annas every time they want to seek not only escape, they demand to see something new every time, not the same faces and the same plots over and over again, for then Ramlal would not get just the escape he seeks.

But here another factor presents itself. We are not catering—for just one Ramlal or one Rehman. We are catering to several million people most of whom are uneducated and illiterate—and only a few are educated and cultured from the modern standpoint. All these people can scarcely be expected to behave the same way and their ways of seeking escape and getting it must therefore be entirely different. What then is one to do?

Why, what every mathematician does? Find a common mean and you have the answer. If we can find a formula which will suit the majority of men and women of average age, of average intellect, of average education and average interests, we have our answer. But have we and is it really so easy, to find this common mean? Probably not, but an illustration to point may go a long way.

What problem would interest Ramlal most? That of a labourer who is threatened dispossession of his fields by a callous zamindar, or of the Nawab of Hoopnagar who has to choose which of his wives to take with him to the Viceroy's garden party? Is it really difficult to find out which of these problems would interest Ramlal or his brother Rehman more?

THEMES THAT BECOME POPULAR

In these days of national awakening, there resides in every one of us a pride for all the greatness that India stood for in days gone by. Every one of us secretly nurses a feeling of resentment against anything or anyone that seeks to pre-

vent a return of that traditional glory. Whether it is mutual hate or intolerance or the designs of a third party, we would fain destroy them all for the cherished aim. This feeling is but a sample of so many others that animate the country to-day. And shrewd producers have sensed and capitalised upon it. Witness the success of "Pukar." The glory of ancient India, with all her traditions of Moghul justice. A beneficent Emperor professing the Islamic faith, yet born of a Hindu mother, protecting under his robe of justice the Hindu and Muslim alike. It warmed the blood—it gave to Ramlal and Rehman that hidden pleasure denied to them in life—they got their escape and revelled in it.

There is one more point that needs elucidating. We will once more refer to Ramlal. When he sees a picture ask him if he is engrossed by it, why he has liked it. Does he say—"Why, that could have been my story—or it is so true to life—" or if he does not like it does he say to you how improbable the story is or that such and such a story could never have happened—"because," and he is expressive here, "our mothers and daughters have not yet acquired that degree of modern freedom? What exactly does this Ramlal say? His answer will at once tell you all you want to learn.

The entertainment then, that we seek to offer must have the greatest amount of appeal to the majority of our audience, and it must contain only those problems that are likely to interest them. We have seen that the material for such problems is really not difficult to obtain, if we keep in sufficient touch with the trend of events—not necessarily all of a political nature. There have been waves of anti-capitalism—of industrialism, and of the glorification of the farmer. All of which must furnish the appropriate themes at appropriate moments in the cycle that governs the entire affairs of men.

We have seen the almost phenomenal success of "Woman." Not a perfect picture by any means, and yet the rural atmosphere and the mother-love motif carried it through to amazing success. On the other hand the problem of "Pagal" is another instructive instance but for quite a different reason. Its problem is definitely sordid in character and yet it is the problem (supposed or otherwise) of nearly 90% of our post—college students and their older sympathisers. It attained a measure of success with them but failed to please the greater masses, who labelled it (a little unjustly, perhaps) as a most indecent picture.

Here is a case in which the 'mean' formula could also have been applied but in a slightly different manner. It is true the problem was unsympathetic to the general masses, but it could have been tackled from their own viewpoint instead of from the view point of the supposedly aggrieved husband. In fairness to the Director one has to admit that there are indications that this other view point was attempted but it was probably not with any definite intention or may be merely accidental.

Whatever it was it was not enough to satisfy this greater public of which Ramlal and Rehman are just two typical examples. However even such pictures with definitely unpopular problems but with a 'proper approach' have certainly a future in this country where so many of our ancient customs need so much a change for the better.

But whatever type of pictures we have to make, if the box-office is to be satisfied (which evidently it must be, otherwise the very purpose of pictures is lost) we must endeavour to give the majority of our audience the maximum for it to achieve that all-important ESCAPE which it desires and for which it contributes, with its individual four annas pieces, the stupendous amounts that go into the production of motion pictures to-day.

That is all what Ramlal and Rehman demand. Let us give it to them and we shall not be sorry.

Yakub seems to be having a hot time in "Thief of Tar tar" a Mohan picture.

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ROYAL Jewels Dominate Screen-India-133 cities celebrated the Royal week from 26th OCTOBER 1940

'AMBRISH' 1 Station:
Vijayalaxmi Talkies, .. Morar

'APRADHI' 1 Station:
Manprakash Talkies, .. Raipur

'AZAD' 4 Stations:
Regal Talkies, .. Dharwar
Newton Talkies, .. Rajkot
Laxmi Talkies, .. Thana
Laxmi Talkies, .. Nadiad

'ANURADHA' 11 Stations:
Samarth, .. Jalgaon
Narsingh, .. Ujjain
Tamboli .. Amalner
Patani, .. Chindwara
Mohan, .. Mhow
Arun, .. Gadag
New Digvijaya, .. Jamnagar
Adarsha, .. Amraoti
Shivaji, .. Bangalore
New Opera, .. Mysore
Dilshad, .. Hyderabad

'BLACK BOX' 1 Station:
Nishat Talkies, .. Bombay

'BRAHAMCHARI' M.V. & H.V. 14 Stations:
Shri Ram Talkies, .. Wardha
Krishna Talkies, .. Bagalkot
Prabhat Talkies, .. Akola
Shyam Talkies, .. Baramati
Hindmata Talkies .. Nandgaon
Sudershan Talkies, .. Hubli
Manchar Talkies, .. Saugor
Rainbow Talkies, .. Sholapur
Vijaya Talkies, .. Dharwar
New Cinema, .. Cooch Bihar
Picture House, .. Dacca
Olympia Talkies, .. Mandya
Rupvani, .. Chitaldrug
Olympia Cinema, .. Robertsonpet

'BHAGWA ZENDA' 6 Stations:
Star Cinema, .. Bombay
Anant Talkies, .. Pen
Mohan Talkies, .. Hubli
Madhav Talkies, .. Sangamner
Jubilee Talkies, .. Malad
Bharat Talkies, .. Gadag

'BANDHAN' 6 Stations:
Roxy, .. Bombay
Globe, .. Poona
Mohan, .. Baroda
New Laxmi, .. Surat
Radio, .. Belgaum
Circle, .. Nasik

'CALCUTTA AFTER MIDNIGHT' 4 Stations:
Vijayalaxmi Talkies, .. Morar
Royal Talkies, .. Dharangaon
Central Talkies, .. Gondal
Model Talkies, .. Kurla

'CHEVROLET' 1 Station:
Shri Ram Talkies, .. Balaghat

'FAIRY OF CEYLON' 3 Stations:
Mahalaxmi Talkies, .. Wadhwan
Rosy Talkies, .. Ahmedabad
Shyam Talkies, .. Kathiar

'GURU GHANTAL' 2 Stations:
Krishna Talkies, .. Joshpur
Mohan Talkies, .. Hubli

'GEETA' 12 Stations:
Majestic, .. Bombay
Bhawat Chitra, .. Sholapur
Vasant, .. Poona
Rajaram, .. Kolhapur
Ritz, .. Belgaum
Circle, .. Nasik
Model, .. Ahmedabad
Regal, .. Indore
Y. Sadashiv, .. Gwalior
Ganga, .. Bikaner
Wellington, .. Madras
Majestic (H. V.) .. Bombay

'LAL BHUJAKAD' 1 Station:
Basavraj Chitra Mandir, .. Bagalkot

'LAXMI' 16 Stations:
Mahalaxmi, .. Wadhwan
Laxmi, .. Bijapur
Rainbow, .. Poona
Anand, .. Satara
Kohinoor, .. Nandurbar
Pandurang, .. Bhusawal
Nanlakha, .. Ludhiana
Rose, .. Sialkot
Laxmi, .. Chapra
Dipali, .. Barisal
Venkateshwar, .. Tenali
Central, .. Bangalore
Central, .. Nawabshah
Central, .. Jacobabad
Golden, .. Cawnpore
Ratan, .. Panvel

'MASTER MAN' 2 Stations:
Newton Talkies, .. Rajkot
Capitol Talkies, .. Kolhapur

'MOTHER INDIA' 7 Stations:
Chittaranjam Talkies, .. Kumta
Dashrath Cinema, .. Mapuca Goa
The Stadium, .. Jodhpur
Laxmi Talkies, .. Thana
Burdwan Talkies, .. Burdwan
Zamrudmahal, .. Hyderabad Dn.
Gopalkrishna, .. Chirala

'NETAJI PALKAR' 6 Stations:
Hanuman Talkies, .. Malkapur
Krishna Talkies, .. Nagpur
Tripursundri Talkies, .. Bijapur
Arthur Talkies, .. Yeotmal
Sudershan Talkies, .. Yawal
Sadasukh Cinema, .. Sangli

'RESURRECTION' 6 Stations:
Shri Ram Talkies, .. Bhandara
Sharda Bros., Talkies, .. Raipur
Majestic Talkies, .. Dabhoi
Nandlal Talkies, .. Rajnandgaon
Nadam Bros., .. Bilaspur
National Boiscope, .. Khadarpeth

'RAJKUMARI' 4 Stations:
Kishor Talkies, .. Borsad
Vijaya Laxmi Talkies, .. Morar
Taha & Co., .. Aden
Lion Cinema, .. Dacca.

'REPENTANCE' 2 Stations:
Vijaya Talkies, .. Bhilsa
Ultra Cinema Co., .. Bogra

'SATI SULOCHANA' 1 Station:
Vijayashankar Talkies, .. Kopergaon

'STRI' 1 Station:
Royal Talkies, .. Karad

'SOHAG' 14 Stations:
Bharat, .. Barsi
Arun, .. Amalner
Gopal, .. Anand
Dilawar, .. Junagadh
Paradise, .. Mahim
Mohan, .. Khamgaon
Kohinoor, .. Kotah
Imperial, .. Rawalpindi
Regal, .. Lyallpur
Radha, .. Multan
Laxmi, .. Rangpur
Capitol, .. Darjeeling
Venkateshwar, .. Kurnool
Palace, .. Bangalore

'UMAJI NAIK' 2 Stations:
Arun Talkies, .. Barsi
Arun Talkies, .. Indore

'ZAMANA' 5 Stations:
Prabhakar Talkies, .. Dhulia
Royal Talkies, .. Beawar
Manprakash Talkies, .. Jaipur
Taha & Co., .. Aden
New Royal Cinema, .. Calcutta

"ROYAL" *JEWELS ARE ETERNAL SCREEN ATTRACTIONS*

A RANJIT Picture
DIVALI
Directed by
JAYANT DESAI
दिवाली